REVIEWED: MAPEX BLACK PANTHER SNARES, LA ROSA CAJÓNS, PEARL LIMITED EDITION KIT + MORE!

DRUMMER

WWW.IDRUMMAG.COM

DRUMMING MATTERS

UK £4.50 Issue 149 December 2015

+WIN
A GRETSCH SILVER SERIES SIDE SNARE

INTERVIEWS

RICHARD JUPP
ELBOW

NIGEL GLOCKLER
SAXON

LOUISE BARTLE
BLOC PARTY

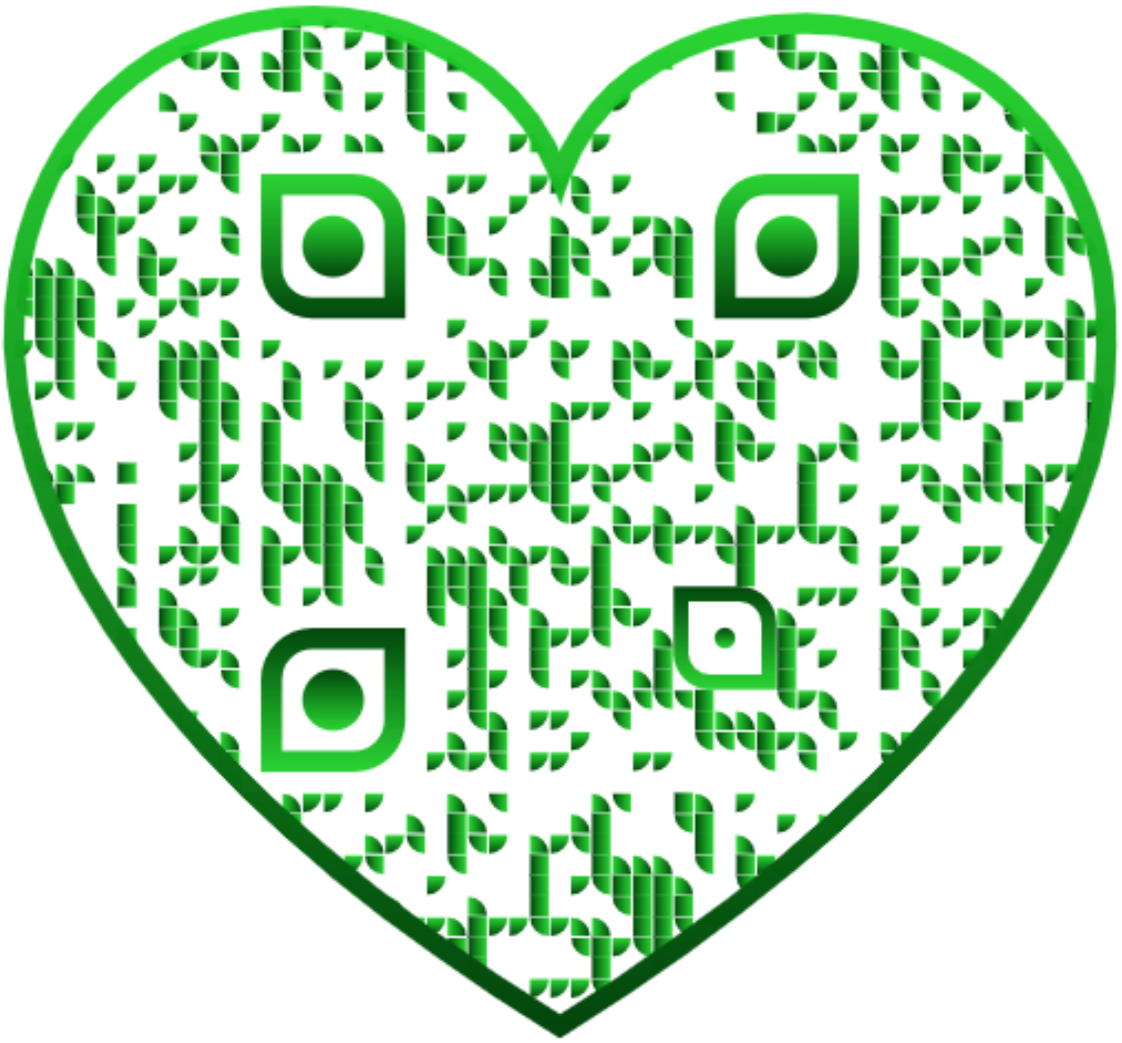
BRAD WEBB
JAMIE CULLUM

JOJO MAYER

LIFE OUTSIDE THE MAINSTREAM

"Someone's fame, status or previous accomplishments no longer qualify for my engagement

ALSO IN THIS ISSUE: HUGE CHRISTMAS GIFT GUIDE AND A FREE 2016 FESTIVAL WALLPLANNER!



WE HIT IT

3000

TIMES BEFORE YOU HIT IT ONCE

HH

REMASTERED

Hand Hammering is more than just history - it's our DNA. That's why we Hand Hammer a pair of HH hats over 2,000 times - and a 24" HH ride over 4,000 times. It adds more complexity and tone, delivering unmatched sonic texture across the entire line of newly remastered HH cymbals.

SABIAN

SABIAN.com/hh

FIND A UK RETAILER

WWW.QUICKFIND.ME/SABIAN

©2018 DRUM WORKSHOP, INC. ALL RIGHTS RESERVED.

Pure Oak™, The DW Custom Shop Way

Introducing Collector's Series® Oak */ The projection and punch that comes courtesy of rotary-cut Red Oak, sourced from The Great Lakes region of the U.S. Pure Oak™ drums are crafted using proprietary HVLT shell technology and are available in all DW Custom Shop finish options.* ***More choices, only from The Drummer's Choice®.***

PURE OAK™
CALIFORNIA CUSTOM SHOP

Westside Distribution • 0141 248 4812 • westsidedistribution.com

WorldMags.net

DRUMMER

ISSUE 149

Editor: Gemma Hill, gemmah@blazepublishing.co.uk

Assistant editor: Nick Robbins

Sub-editor: Kate Puttick

Feature writers: Gemma Hill, Brent Keefe, Andy Hughes, Don Zulaica, Nick Hopkin, Tom Derryman, Dave Major, Martin Oldham, Spike Webb, Joel McIver, Tim Voce, Victor Guillamon, Mark Youll

Design: Matt Smith

Ad design: Jess Riley

Ad sales manager: Neil Golding, 01271 861571, neil@blazepublishing.co.uk

Studio photography: Richard Ecclestone

Cover image: Tina Korhonen

Music (Note) engraving: Kevin Sanders

Tuition contributors: Will Fry, Dean Hendy, James Hester, Sebastiaan de Krom, Pete Lockett, Ethan Lewis Maltby, Tom Meadows, Anika Nilles, Jamie Smale, Steve Timms

Published by: Blaze Publishing Ltd.
Lawrence House, Morrell Street, Leamington Spa, Warwickshire, CV32 5SZ

Distribution: Distributed to the news trade by Comag Magazine Marketing, West Drayton, Middlesex, UB7 7QE

Operations director:
James Folkard

Assistant publisher:
Ruth Burgess

Editorial director:
Wes Stanton

Accounts:
Dave Deo

Subscriptions:
subs@blazepublishing.co.uk
01926 339808

Subscription rates:
UK £64.20
For all subscription offers and overseas prices visit www.virtualnewsagent.com or telephone the subscriptions hotline on 01926 339808.

Printed in the UK
© Blaze Publishing Ltd 2015
All Rights Reserved. No part of this publication may be reproduced in any form, stored in a retrieval system or integrated into any other publication, database or commercial program without the express permission of the publishers in writing. Under no circumstances should this publication and its contents be sold, loaned out or used by way of trade, or stored or transmitted as an electronic file without the publisher's prior written approval.

Disclaimer
While Blaze Publishing Ltd prides itself on the quality of the information its publications provide, the company reserves the right not to be held legally responsible for any mistakes or inaccuracies found within the text of this publication. Drummer Magazine is an independent publication and as such does not necessarily reflect the views or opinions of manufacturers or distributors of the products contained within. All trademarks are acknowledged.

Follow us:
twitter.com/idrummag
facebook.com/idrummagazine
youtube.com/idrummag

When you have finished with this magazine please recycle it.

***DRUMMER* magazine is proud to support the Music Industries Association**

ON THE ONE

Welcome to our December issue, and we're ending the year with an absolute cracker. We caught up with our cover star, Jojo Mayer, as he toured the UK with his band Nerve for the first time. Always an honest and intellectual speaker, Jojo gives us his views on the demise of culture in our cities and why he prefers to turn away from the big names and stick to his own music, pushing the boundaries his way.

We're pleased to see Nigel Glockler back behind his drum set with Saxon – he had a close brush with the Grim Reaper last year but, happily, has returned to gigging with his band, who are still going strong after 40 years. Richard Jupp is setting up an innovative drum school during some downtime from Elbow, and we also meet up with Louise Bartle who has recently joined Bloc Party. Meanwhile, Brad Webb tells us all the latest from his varied gigs with Jamie Cullum and Paolo Nutini and harks back to early days with Amy Winehouse.

'Where's the competition page?' we hear you ask. It's behind you! Actually, no, it's on page 20 and this month you have the chance to win a Gretsch Silver Series side snare. Have you been naughty or nice this year? Feast your eyes on our Christmas gift guide, which aims to fill your boots (or stockings) with the best drum gear around. And we've thrown in a free 2016 wallplanner so you won't miss any important dates next year! Plus, there's guest tuition from Tom Meadows, news, reviews, our regular line up of top tutors and plenty more…

Wishing you season's greetings for a happy Christmas time,

Gemma, editor

WorldMags.net

FEATURES

12 | THE BEAT GOES ON
55 | THE BIG 10
56 | BEAT ON THE STREET
58 | CHRISTMAS GIFT GUIDE

INTERVIEWS

24 | JOJO MAYER
30 | RICHARD JUPP
34 | NIGEL GLOCKLER
38 | LOUISE BARTLE
44 | BRAD WEBB

REVIEWS

68 | SKYGEL DAMPER PADS
70 | PEARL WOOD FIBREGLASS LIMITED EDITION KIT
74 | LA ROSA CAJÓNS
75 | MAPEX BLACK PANTHER SIGNATURE SNARES
78 | REMO WHITE SUEDE HEADS

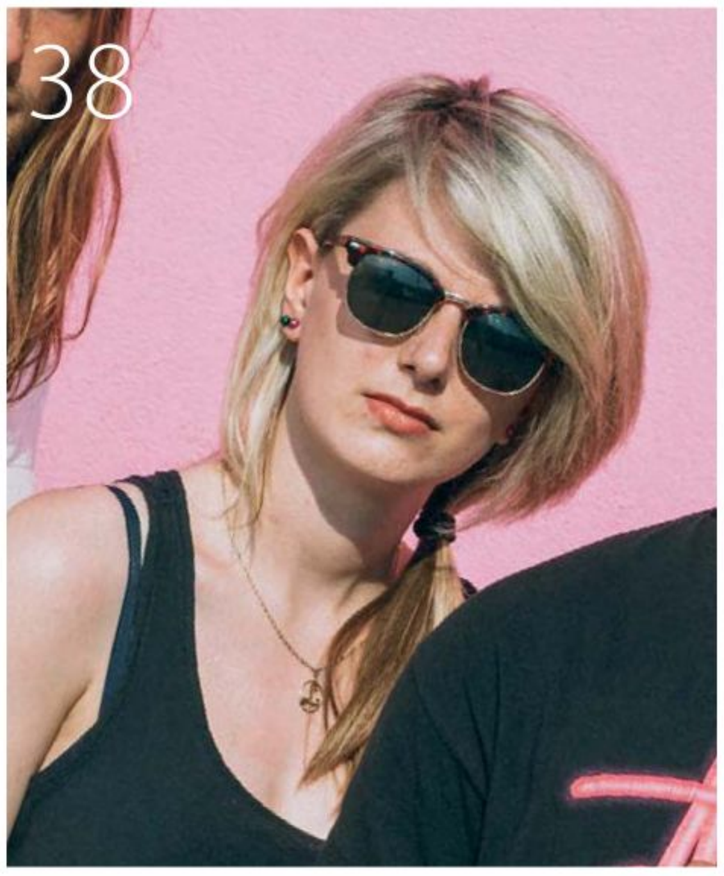
REGULARS

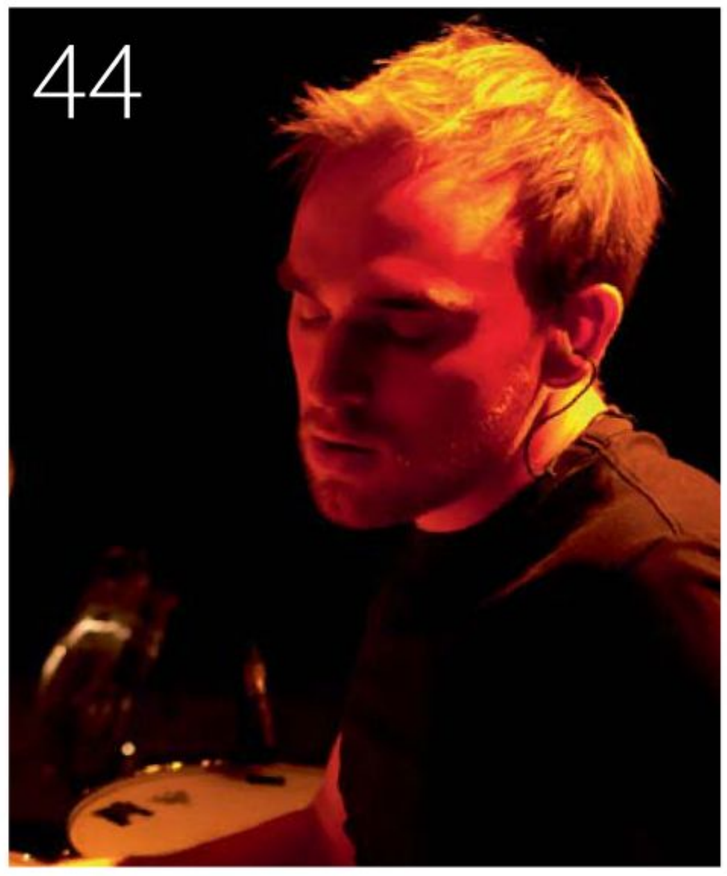
6 | NEWSBEATS
10 | LETTERS
13 | GIG GUIDE
14 | AUDIOSCREEN
16 | VINTAGE DRUMS
20 | COMPETITION
48 | THE RISER
50 | DRUM TECH DIARIES
52 | MUSICIANS' UNION
94 | A PROBLEM SHARED
96 | THE FUTURE DRUMMER
98 | MAD, BAD AND DANGEROUS

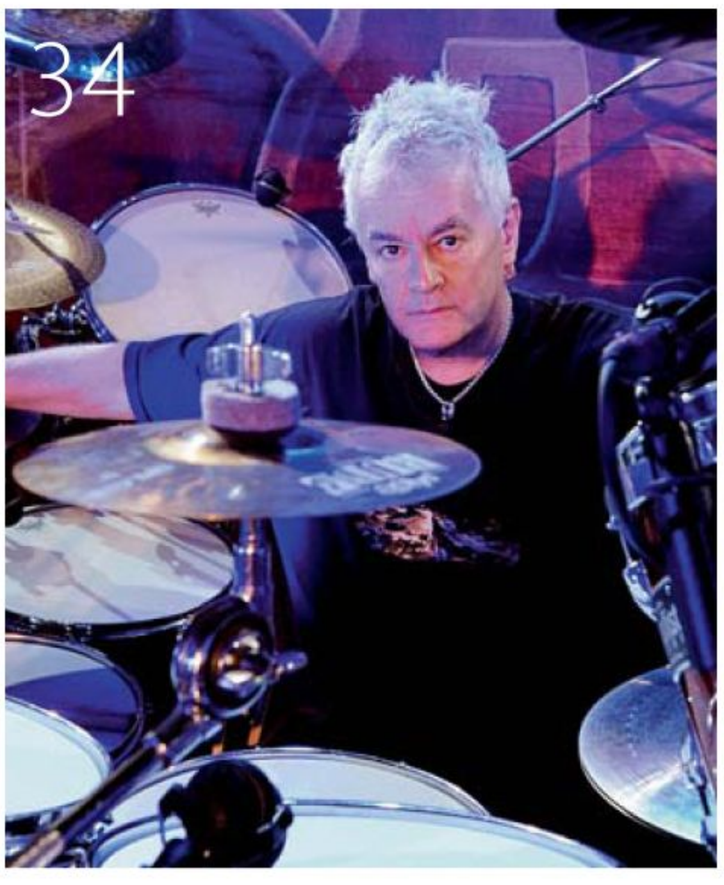
TUITION

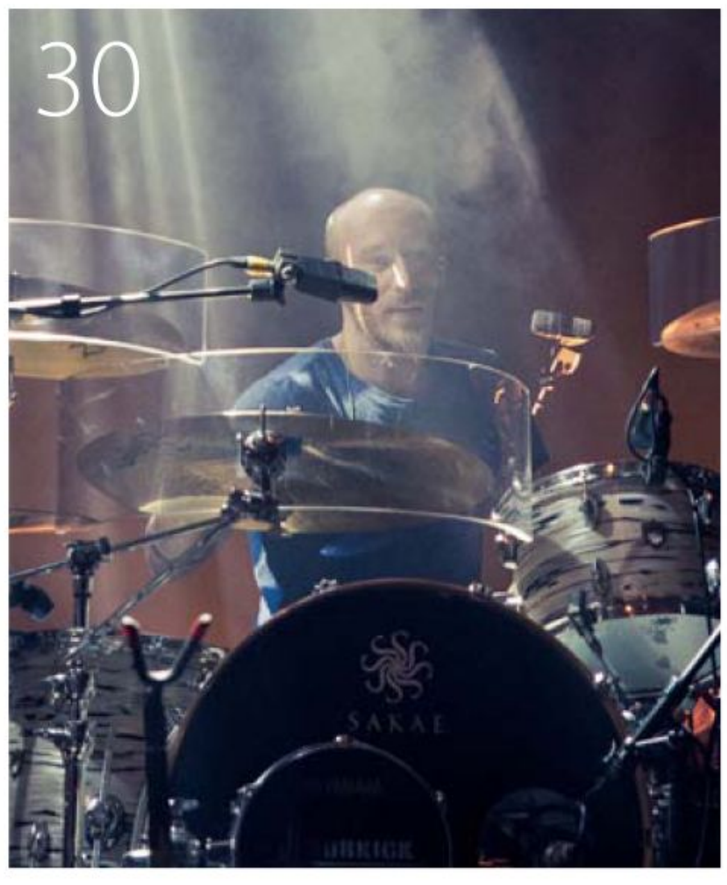
83 Guest Tuition: Tom Meadows
85 Dean Hendy
86 Steve Timms
87 James Smale
88 James Hester
89 Anika Nilles
90 Sebastiaan de Krom
91 Will Fry
92 Ethan Lewis Maltby
93 Pete Lockett

24 JOJO MAYER
DESCRIBES MUSIC WITH NERVE AND HIS CONCERNS OVER THE DEMISE OF ART









WorldMags.net

NEWSBEATS

ALL THE LATEST NEWS FROM THE WORLD OF DRUMMING

NEW ALESIS NITRO KIT

Alesis has introduced the Nitro electronic drum kit, an affordable e-kit that's stacked with features. It comprises four dynamic rubber drum pads, an eight-inch snare drum with dual zones, three eight-inch rubber-pad toms and a kick drum pad with pedal; and three cymbals, a ride, a crash with choke and hi-hats.

The four-post aluminium mounting rack is billed as being 'far more resistant to hard playing than those normally found on similarly priced items.'

The Nitro electronic drum module has hundreds of percussion sounds, 40 different kits and 60 built-in play-along tracks. "Alesis is well-known for its responsive, realistic-sounding electronic drum kits," said Tim Root, global percussion product manager for Alesis. "Our new Nitro kit really has me excited. Younger drummers on a tight budget are going to absolutely eat this up." The Nitro kit has a suggested retail price of £299.99.

For more information visit www.alesis.com.

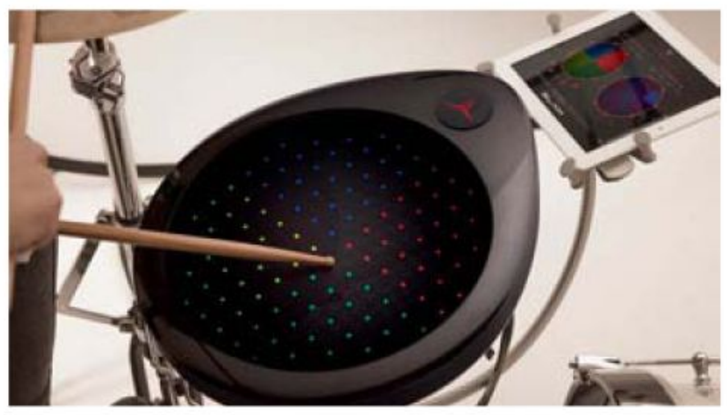
FEATHERS AND COGS

Former Darkness and Bryan Ferry drummer Emily Dolan Davies will make her theatrical debut with ambitious new show *Feathers and Cogs*. Emily recorded on The Darkness' *Last Of Our Kind*, Ferry's *Olympia* and has toured worldwide with many other artists over the last decade, including Tricky and the Thompson Twins.

Feathers and Cogs is a one-woman alternative theatrical show of rhythm, music, lights and visuals. Based on a recurring nightmare she had as a child, *Feathers and Cogs* explores dealing with, rejecting and finally accepting crippling insecurities through drumming. *Feathers and Cogs* debuts at The Garage, Highbury, London on 16 December. Tickets are £15 in advance via www.feathersandcogs.com.

GET YOUR PULSE RACING

Titan Reality is crowdfunding new launch Pulse*, a virtual reality music controller and platform that lets you play thousands of virtual instruments through a unique 3D sensor. Users control sounds from one device, allowing for new levels of creativity. Its 3D sensor is fast, sensitive and intelligent analysing movements instantly. Players use air gestures to navigate, dampen percussion with a hand, slam with drumsticks, brush on a drum, pluck strings in the air, play keys on the surface, move faders, scratch vinyl, tap beats on a grid, bend sounds with surface pressure and use real objects to add controls. As well as MIDI compatible, it also runs on most platforms, with any music software. Kickstarter packages are now available at http://kck.st/1NE3VN5.



ANDY EDWARDS AND HIS KILLER KIAMA

Andy Edwards (Frost*/IQ) has a new band, Kiama. Their debut album *Sign of IV* features Rob Reed (Magenta/Kompendium), Luke Machin (Maschine/The Tangent) and Dylan Thompson (Shadow of The Sun/The Reasoning). Rob Reed says: "We drew from a pool of musical references from the early 70s who were primarily thought of as rock bands, but to me were responsible for some of the greatest 'prog' epics. Led Zeppelin's 'Kashmir' and 'Stairway to Heaven', Rainbow's 'Stargazer' and Queen's 'Bohemian Rhapsody' were the order of the day. It was all about the melody, groove and the songs."

"There was no point in doing what each of us had done previously in our respective bands; the goal was to do something different," says Andy Edwards. *Sign of IV* was recorded at Peter Gabriel's Real World studio. The album will be released in January 2016 (through Tigermoth Records), but members of the 'Kiama Club' can receive the tracks before the official release.

Visit www.kiamaband.com for more details.

WorldMags.net

KEEP THE KIT. SILENT YOUR STROKE

SILENTSTROKE™

- DURABLE SINGLE PLY MESH DRUMHEAD
- GREAT FEEL AND RESPONSE
- IDEAL FOR EXTERNAL TRIGGERS AND LOW VOLUME PRACTICE APPLICATIONS
- AVAILABLE IN SIZES 6"- 24"

REMO
remo.com

Distributed exclusively by EMD Music - Unit 1 South Lodge Court - Ironsbottom - Reigate - Surrey - RH2 8QG - Tel 01293 862612 - Fax 01293 863665

UFIP CYMBALS ON THE UP

UFiP cymbals is to receive a major promotion in the UK courtesy of The Music Shipping Company. Long regarded by professional drummers as a 'secret weapon', UFiP has always had a dedicated following, but MSC plans to bring the cymbals to the wider market. The new UFiP programme will see a small number of specialist drum shops open as official UFiP Centres. Additionally, a UFiP UK Pro Centre will be based at MSC's West Midlands warehouse, where retailers, customers and professionals can test the full range.

Music Shipping's Craig Fenney said: "We will also be running trips to Tuscany for artists, teachers and customers to visit the factory and see cymbals being made. At that point they can discuss adjustments and customise their own 'signature' sets."

See www.musicshipping.com for more details.

HIT LIKE A GIRL 2016

Hit Like A Girl is back for 2016. Created to encourage girls and women to play drums, the competition dates for 2016 have been released and its celebrity co-spokespersons have been announced as Anika Nilles and Hannah Welton.

HLAG executive director Phil Hood said: "Hannah and Anika are great drummers who have taken drumming beyond their wildest dreams. They are also great role models for young girls who want to play drums and follow their own dreams."

During the entry period (from Monday 1 February to 13 March), five sets of weekly winners will be chosen by celebrity/industry judging teams. There will then be two weeks of public voting, followed by the announcement of 20 finalists in each of the under and over 18 age divisions, and one week of professional judging. The 2016 HLAG contest winners will be announced during a live awards show on 14 April.

Head to www.hitlikeagirlcontest.com for more info.

MIKE PORTNOY AND THE WINERY DOGS TOUR 2016

The Winery Dogs, featuring Mike Portnoy, Richie Kotzen and Billy Sheehan, will play a string of UK shows in early 2016 in support of their critically acclaimed second album *Hot Streak*. Drummer extraordinaire Mike Portnoy said: "We're so excited to bring the three-ring circus that is the Winery Dogs to Europe and the UK! We did our best to hit as many places as we could in the available window… but fret not if we're not hitting your country just yet, as we hope to come back in the summer as well to play as many places as we can."

Sun 31 Jan – O2 Shepherd's Bush Empire, London
Tue 2 Feb – O2 Academy, Bristol
Thu 4 Feb – O2 Ritz, Manchester
Fri 5 Feb – O2 Institute, Birmingham

Tickets are on sale at www.seetickets.com or www.myticket.co.uk.

PHIL TAYLOR 1965-2015

We mourn the death of Motörhead drummer Phil Taylor, *writes Joel McIver*. Phil, born in 1965 in Chesterfield, was labelled 'Philthy Animal' by his bandmates Lemmy and 'Fast' Eddie Clarke in the British heavy metal trio's most loved line-up. The nickname, it is said, was well-earned: Taylor's antics on tour often led to multiple injuries. On one occasion he broke his neck after a fall, playing in a neck brace afterwards and subsequently developing a large calcium growth on the site, which he referred to as 'the Knob'. These incidents did not overshadow Taylor's prowess as a drummer, however: his double kick-drum intro to Motörhead's classic 1979 single 'Overkill' went on to influence drummers from a range of huge bands, Metallica and Slayer among them. He played with Motörhead from 1975 to 1982 and then again from 1987 to 1992 before being reluctantly dismissed by Lemmy for a lack of commitment. His career never recovered, and an operation to remove a brain aneurysm in recent years left him in poor health. Taylor succumbed to liver failure on 5 November, at the age of only 61. The heavy rock and metal community has paid tribute to a fallen hero.

WorldMags.net

VICFIRTH.COM ©2015 Vic Firth Company

OUTSIDE THE BOX DESIGNS.
OUTSIDE THE BOX SOUNDS.

Introducing the new Vic Firth Split Brush

Let's face it. Your sticks can't do everything. Next-level music requires next-level thinking. That's why we're constantly collaborating with the world's top players to create fresh sounds and take your music to new places. Like the new Split Brush with its 2 rows of wires for unique weighting of sound and articulation. **Try something new. See where it takes you.**

Go to VicFirth.com/SoundChoices to get inspired and share your creativity.

Pictured: Florian Alexandru-Zorn with the New Split Brush SB
Photo by Mario Schmitt

KORG
01908 304600

WorldMags.net

VIC FIRTH®
THE PERFECT PAIR™

Letters

GOT A QUESTION OR OPINION? LET US HEAR IT

LETTER OF THE MONTH

BIG COUNTRY, BIG MOMENT

Back in August, my band, the Sinsheimers, played Hard Rock Rocks festival in Edinburgh. After our performance on the acoustic stage, I was approached by a panic-stricken stranger. He was a friend of the band Big Country, who were headlining, and hurriedly declared: "I've just spoken to your band and I know you're a drummer. I need a drummer as Big Country's drummer is ill. Would you like to come and play for Big Country?" I was totally shocked and said simply, "Erm... aye, sure."

I was taken to the venue immediately, met the guys quickly and jammed a verse and chorus of only four songs before playing a 70-minute set with them in front of 800 people! I should say that although I was always aware of the band and their status, I only knew their song 'In A Big Country', so I was flying blind. The bassist and rhythm guitarist were great at keeping eye contact though, giving me relevant cues. I was terrified but what a thrill – I'll never forget it. It made the local paper here in our home town of Greenock and there are some videos of the night on YouTube. Here is my personal favourite – http://bit.ly/1Hkd3oG. Sincerely,

Chris Squires (via email)

Hi Chris,
You rock! Thanks for sharing this story with us – we admire your bravery in taking that on at such short notice and we really enjoyed the video too. You looked like you loved every second of it! ED.

TWEET ALL ABOUT IT

iDrumMag @iDrumMag
What's your favourite drum intro fill or groove that starts and straight away you know what song it is, just from the drums?

Martin @martingrimsby
@iDrumMag '50 Ways To Leave Your Lover'

lerryns @Lerryns
@iDrumMag 'Rosanna' – Toto

Gary Loftus @GaryLoft
@iDrumMag Tool – 'Ticks & Leeches'

pdsidd @pdsidd
@iDrumMag '6 AM' – Dream Theater, although 'Rosanna' is a damn good shout too!

Joe Miller @Joe7Miller
@iDrumMag 'Minor Thing' – Red Hot Chili Peppers

Mike Dolbear @mikedolbear
The national anthem!

Moin Panwar @MoinPanwar
@iDrumMag Judas Priest – Painkiller

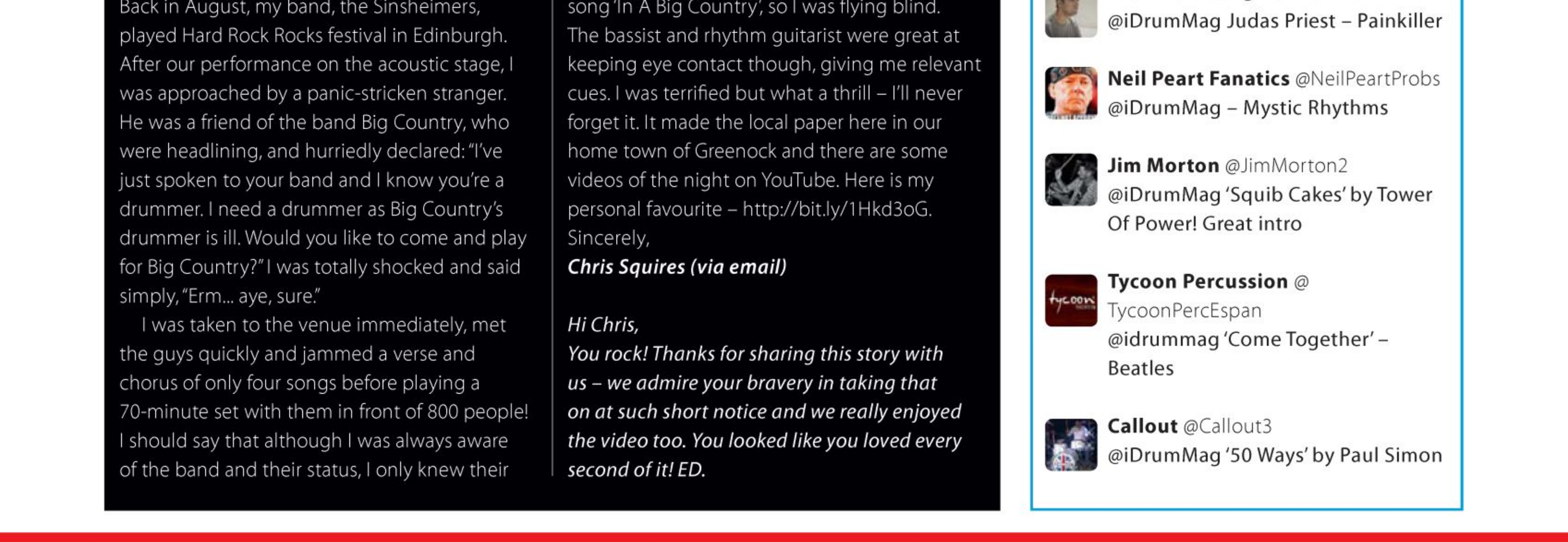
Neil Peart Fanatics @NeilPeartProbs
@iDrumMag – Mystic Rhythms

Jim Morton @JimMorton2
@iDrumMag 'Squib Cakes' by Tower Of Power! Great intro

Tycoon Percussion @TycoonPercEspan
@idrummag 'Come Together' – Beatles

Callout @Callout3
@iDrumMag '50 Ways' by Paul Simon

WRITE IN AND WIN: OVER £100 WORTH OF VATER GOODIES FOR THE LETTER OF THE MONTH



BEST SWITCH AND DECISION I'VE EVER MADE, THANK YOU @EVANSDRUMHEADS. DRUMS NEVER SOUNDED BETTER #LEVEL360

@JOEYAMATANGELO

EVANS
LEVEL 360
A D'ADDARIO INNOVATION

JOIN THE REVOLUTION

WorldMags.net

THE BEAT GOES ON

Brent Keefe takes a look at the UK record label BGO which reissues out-of-print titles featuring some of drumming's finest

One would hope that a record label named Beat Goes On Records would have something to interest drummers and it most certainly does. The UK-based label, started in 1987 by Andy Gray (of Andy's Records) specialises in re-issuing out-of-print albums, some of which have never appeared on CD, and currently offers around 1000 titles. Almost all titles are remastered from original master tapes, although they will occasionally (but rarely) master from vinyl if that is the only option available.

The label covers all genres, including jazz, soul, country, blues and rock, often combining two or three albums by individual artists in two-CD packages. Recently, the label excelled itself with a wealth of superb releases led by or featuring drum royalty. This includes the two-release issue of producer and drummer Narada Michael Walden's entire, Grammy award-winning Atlantic catalogue: BGOCD1210 combines the albums *Garden Of Love Light; I Cry, I Smile;* and *Awakening*, while BGOCD1215 combines *Dance Of Life* (with its sublime title track), *Victory* and *Confidence*.

Saxophonist Tom Scott (composer of the *Starsky & Hutch* theme) always hired the finest drummers and BGO offers four Scott releases, including two which compile Scott's 70s albums. The first (BGOCD1137) contains *LA Express* and *Tom Cat* (both featuring the late, great John Guerin) plus *New York Connection*, one of several Scott albums to feature the legendary Steve Gadd. The second release, BGOCD1121, combines *Blow It Out* (Gadd, Rick Marotta and Chris Parker), *Intimate Strangers* (Gadd plus double drums with Rick Marotta on one track) and *Street Beat* (Jeff Porcaro, Rick Marotta and Ron Aston).

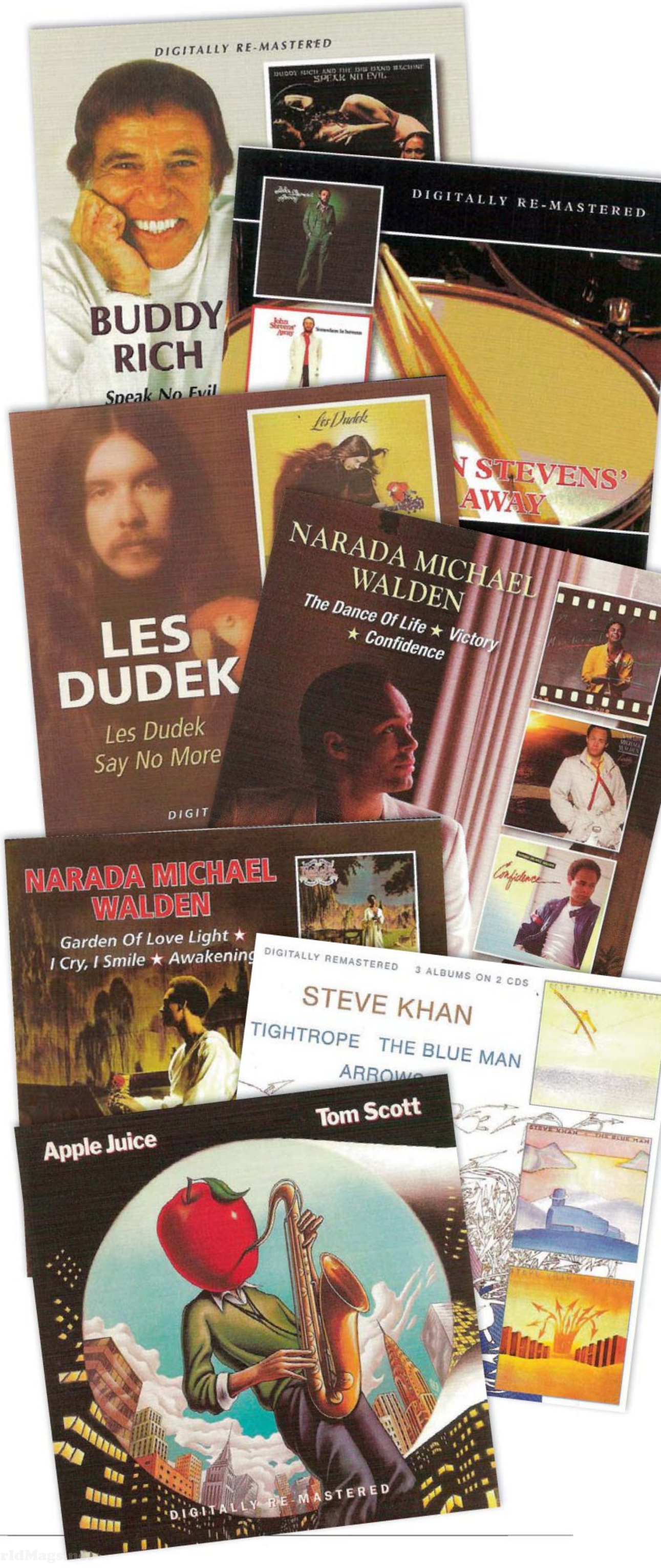
Scott's 1980s output is represented on BGOCD1195 with the pairing of albums *Target* (featuring Harvey Mason) and *Desire* (recorded live to two-track in 1983 with Vinnie Colaiuta). Most excitingly, the stunning *Apple Juice*, arguably Scott's finest album, recorded live in New York with Steve Gadd and percussionist Ralph McDonald, has recently been given its first CD release (BGOCD 1217) outside of Japan.

Elsewhere, Gadd can also be heard on Steve Khan's *Tightrope, The Blue Man* and *Arrows* (BGOCD1178), Al Di Meola's *Elegant Gypsy* and *Casino* (BGOCD926) and Lee Ritenour's *Feel The Night* and *The Captain's Journey* (BGOCD1189), while the much-missed Jeff Porcaro can also be heard grooving immaculately on releases by Les Dudek (BGOCD749), Larry Carlton (BGOCD1187) and Russ Ballard (BGOCD1107).

If Big Band is your thing, then Buddy Rich's *Speak No Evil* and *Plays and Plays and Plays* are paired up on BGOCD962 with the double album *Very Alive At Ronnie Scott's* on BGOCD785. The label also boasts four Maynard Ferguson two-disc sets, which include the ubiquitous Steve Gadd (*Primal Scream*), Randy Jones, Peter Erskine (who plays a blistering 'Airegin' on *New Vintage*), Harvey Mason and Ndugu Chancler.

British jazz is also healthily represented: recently released BGOCD1198 offers a CD debut to John Stevens' *Somewhere in Between, Mazin Ennit* and the debut of eponymous album *John Stevens' Away*, Back Door's *Back Door 8th Street Nites* (BGOCD1170) and *Another Fine Mess* featuring drummer Tony Hicks. Five releases (combining 10 albums) by Ian Carr's Nucleus showcase British jazz drummers John Marshall, Bryan Spring, Roger Sellers, Clive Thacker and Tony Levin.

Looking ahead, Alphonso Johnson's *Moonshadows, Yesterday's Dreams* and *Spellbound*, featuring Narada Michael Walden, Alex Acuña, Ndugu Chancler, Sheila E., Chester Thompson, Mike Clark and David Igelfeld and Poco's *Inamorata*, featuring Vinnie Colaiuta, are both released this month; Steve Khan's incredible Eyewitness albums, *Eyewitness, Casa Loco* and the super-rare live *Modern Times* (all featuring the awesome rhythm team of Steve Jordan and Anthony Jackson), are also due in 2016. All titles are available direct from www.bgo-records.com with free UK postage. The beat does indeed go on… ●



Drummer's guide to who's coming to a venue near you!

In association with Ents24
More tickets and tour dates available now at Ents24.com

© Mike White

DON BROCO

Thursday 3 December
Tramshed, Cardiff
Friday 4 December
The Plug, Sheffield
Sunday 6 December
Liquid Rooms, Edinburgh
Monday 7 December
O2 Academy & Underground, Leeds
Tuesday 8 December
The Lemon Grove, Exeter
Wednesday 9 December
Rock City, Nottingham
Friday 11 December
O2 Ritz, Manchester
Saturday 12 December
Wulfrun Hall, Wolverhampton
Sunday 13 December
O2 Academy Brixton, London

For more details and tickets
visit: http://bit.ly/1XPfEew

STEREOPHONICS

Wednesday 2 December
The BIC, Bournemouth
Friday 4 December
Manchester Arena, Manchester
Saturday 5 December
First Direct Arena, Leeds
Sunday 6 December
Metro Radio Arena, Newcastle-upon-Tyne
Wednesday 9 December
The SSE Hydro, Glasgow
Friday 11 December
Genting Arena, Birmingham
Saturday 12 December
Motorpoint Arena, Cardiff
Sunday 13 December
Motorpoint Arena, Cardiff
Tuesday 15 December
Brighton Centre, Brighton

© Jeremie Bouillon

Wednesday 16 December
The O2, London

For more details and tickets
visit: http://bit.ly/1Q5lvuT

CARAVAN PALACE

Thursday 10 December
O2 Academy, Bristol
Friday 11 December
The ABC, Glasgow
Saturday 12 December
O2 Ritz, Manchester
Monday 14 December
Concorde 2, Brighton
Tuesday 15 December
O2 Forum, London
Wednesday 16 December
UEA, Norwich

For more details and tickets
visit: http://bit.ly/1Wzd6i8

DURAN DURAN

Wednesday 2 December
Brighton Centre, Brighton
Friday 4 December
Genting Arena, Birmingham
Saturday 5 December
Metro Radio Arena, Newcastle-upon-Tyne
Sunday 6 December
The SSE Hydro, Glasgow
Tuesday 8 December
The O2, London
Wednesday 9 December
The BIC, Bournemouth
Friday 11 December
The Capital FM Arena, Nottingham
Saturday 12 December
Liverpool Echo Arena, Liverpool

For more details and tickets
visit: http://bit.ly/1ktkaRk

COURTNEY BARNETT

Tuesday 1 December
O2 Academy, Liverpool
Wednesday 2 December
The ABC, Glasgow
Friday 4 December
O2 Academy, Bristol

For more details and tickets
visit: http://bit.ly/1PaEQKZ

MUMFORD & SONS

Wednesday 2 December
3Arena, Dublin
Thursday 3 December
3Arena, Dublin
Saturday 5 December
Motorpoint Arena, Cardiff
Sunday 6 December
Manchester Arena, Manchester
Monday 7 December
Liverpool Echo Arena, Liverpool
Wednesday 9 December
The O2, London
Thursday 10 December
The O2, London
Saturday 12 December
First Direct Arena, Leeds
Sunday 13 December
The SSE Hydro, Glasgow
Monday 14 December
The SSE Hydro, Glasgow

For more details and tickets
visit: http://bit.ly/10p7eJm

BLOC PARTY

Thursday 3 December
Albert Hall, Manchester
Friday 4 December
St John-at-Hackney Church, London

For more details and tickets
visit: http://bit.ly/1WAgHMX

© Rachael Wright

GIG OF THE MONTH

WorldMags.net

Audioscreen

WE TAKE A LOOK AT A SELECTION OF **NEW ALBUMS AND DVDS** WORDS: BRENT KEEFE AND DON ZULAICA

ANIMATION

Machine Language

www.rarenoiserecords.com

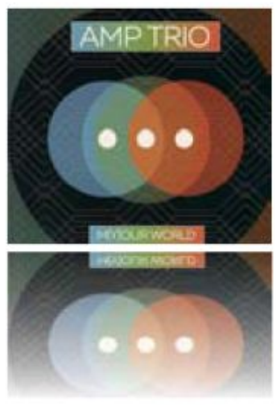
Machine Language, the final release from saxophonist/producer Bob Belden, who unexpectedly passed away in May, is described as a cyberpunk opera attempting to answer the question, 'Can a machine have an imagination?' The combination of Pete Clagett's Miles-influenced trumpet and Roberto Verastegui's spacey keyboards create an ethereal, sci-fi atmosphere when underscoring vocalist Kurt Elling's narration, in contrast to the urgent contemporary grooves and interplay provided by guest bassist Bill Laswell and regular Animation drummer Matt Young on the wholly instrumental tracks, including 'Machine Language', 'Dark Matter' and the excellent 'Genesis Code'. Perhaps this is how Miles would have sounded today?

BILLY COBHAM

The Atlantic Years 1973-1978

www.rhino.com

As the Mahavishnu Orchestra mark one dissolved, Cobham's solo career began, and this eight-CD set gathers his Atlantic albums, including the classic *Spectrum*, the awesome *Crosswinds* and the overlooked *Life & Times*, from his most fertile period. Featuring stellar sidemen, including Michael Brecker, George Duke, John Scofield and Tommy Bolin, there is some truly stunning music here, with each album (except *Inner Conflicts*) containing at least one bonus (but not previously unreleased) track. The two later albums, *Live on Tour In Europe* and *Inner Conflicts*, veer towards commerciality, but this is a body of work that Cobham should be deeply proud of.



AMP TRIO

M(y)our World

www.amptrio.com

Anybody assuming there aren't young, gifted kids playing forward-thinking jazz had better not listen to this. The follow-up to *Flow* from pianist Addison Frei, bassist Perrin Grace and Matt Young sounds of a different era, yet boasts a vibrant, youthful energy. And the drumming of Matt Young – my word. The University of North Texas vet (who studied with Ed Soph) is breathtakingly sublime throughout the swinging 'Riding Periphery' and 'Phil's Bill', and we're in love with the rim-click play during the solo of 'Culture', and the tasteful brushwork behind Tahira Clayton's vocal on 'Her Way In The Room'. A drummer to pay attention to.

THE DEAD MILKMEN

Pretty Music For Pretty People

www.deadmilkmen.com

The Philadelphia darlings of snark that brought you 'Bitchin' Camaro' return with their 10th studio album, and nothing's changed since 1985. Dean Sabatino won't have you rushing to your advanced study books, but dang if he ain't having fun cymbal bashing on the New Wave 'Make It Witchy', grooving one-handed sixteenths on 'The Sun Turns Our Patio Into A Lifeless Hell', or putting a thrashy bombast into 'Now I Wanna Hold Your Dog'. 'Welcome To The Undertown' sports a rockabilly swag, and the spacey 'Somewhere Over Antarctica' somehow recalls the Church.

ALICE COOPER

Raise The Dead – Live From Wacken

www.alicecooper.com

The 'Grand Master of Stage Beheadings' couldn't be more appropriate for Wacken's Black Stage, and regardless of the bloody theatrics Mr Cooper has deployed over the decades, his band has always been backed by weighty trapsmen: Allan Schwartzberg, Mickey Curry, Eric Singer and Tommy Clufetos to name a few. Here we have Glen Sobel, and from the opening floor-tom flams of 'Hello Hooray', to the four-stroke-ruff fills of 'Under My Wheels', and the closing refrain of 'School's Out/Another Brick In The Wall', he shows he has the necessary heavy metal flash, but is also comfortable playing the no-nonsense timekeeper role as well. That said, he gets to let some 32nd-note chops fly throughout the classic 'Billion Dollar Babies', and makes it look effortless. Ditto the machine-gun fills when he's not floor-tom riding through the verses of 'Dirty Diamonds'. It's here that Sobel gets an extended solo, chock full of killer crossovers and one-handed cymbal chokes. When it's time to serve songs, it's straight-ahead eighth-note grooves for 'House Of Fire', 'No More Mister Nice Guy' and 'He's Back (The Man Behind The Mask)', while we're big fans of the nifty ride-cymbal bell hits he tosses into 'Feed My Frankenstein'.

FRANK ZAPPA & THE MOTHERS

Roxy The Movie

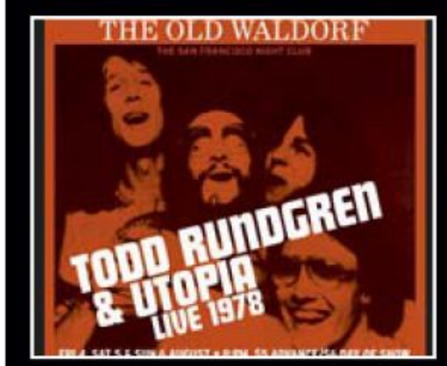
www.zappa.com

Over three nights in December 1974, the eccentric and charismatic Zappa played to packed audiences at LA's Roxy Theatre, producing the superb *Roxy & Elsewhere* album. However, the video footage from those shows had remained unreleased until now. It's definitely been worth waiting for as seeing the performance gives a much truer representation of the live Zappa experience. Zappa and his incredible seven-piece Mothers, powered by the double drums of Ralph Humphrey and Chester Thompson and with the added percussive delight of Ruth Underwood, combine virtuosity, versatility, musicality and humour over the course of this two hour-plus (a 95-minute main feature, 20 minutes of additional tracks and 12 minutes of hidden 'easter egg' footage) release. While several songs appear on the original *Roxy* album, the previously unreleased tracks from these shows include a formative version of 'Inca Roads' incorporating George Duke's 'jazz crooner' introduction, the tight unison phrasing of 'Big Swifty', the percussive 'T'Mershi Duween' and 'Dog/Meat', which also features Frank on percussion. From the bluesy opener, 'Cosmik Debris' to the closing 'Be-Bop Tango', where audience participation is taken to a whole other level, Zappa's well-drilled band nails it, with 'Echidna's Arf' being especially breath-taking.

WorldMags.net

NEW RELEASES

DRUMMER'S RECOMMENDED NEW RELEASES



Todd Rundgren and Utopia – Live At The Old Waldorf, San Francisco August 1978
(John 'Willie' Wilcox – drums)
www.esotericrecordings.com

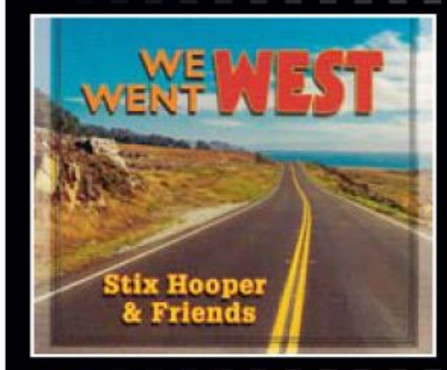
Nerve – Ghosts Of Tomorrow
(Jojo Mayer – drums)
https://nerve.bandcamp.com/album/ghosts-of-tomorrow

Bill Stewart – Squid Space
(Bill Stewart – drums)
www.pirouet.com

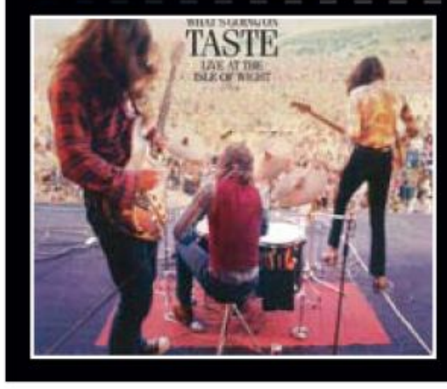
O.R.k. – Inflamed Rides
(Pat Mastelotto – drums)
www.orkband.com

Weather Report – The Legendary Live Tapes 1978-1981
(Peter Erskine – drums)
https://www.burningshed.com/store/jazz/product/140/7050/

Yes – Fragile (Definitive edition CD/Blu-Ray)
(Bill Bruford – drums)
www.burningshed.com



Stix Hooper & Friends – We Went West
(Stix Hooper – drums)
www.stixhooper.com



Taste – What's Going On: Live At The Isle Of Wight Festival 1970
(John Wilson – drums)
www.eagle-rock.com

WorldMags.net

wincent
SWEDEN / DURABILITY & FEEL
QUALITY YOU'VE NEVER EXPERIENCED BEFORE
Distributed by Pearl Music Europe bv.
WWW.WINCENT.SE

VINTAGE DRUMS

Legendary sounds

LUDWIG ACROLITE SNARE DRUM

BY NICK HOPKIN

Following last month's article on Ludwig's Supra-phonic 400 snare drum, let's look at another classic metal shell Ludwig snare, the Acrolite.

In late 1963, Ludwig's catalogue introduced the new Acrolite, claiming: "Ludwig's wonder metal, Acrolite, makes possible a new lightweight drum with resonance and tone found only in more expensive models." This drum featured their famous one-piece seamless shell in a smooth finish, with eight self aligning lugs and triple flange hoops and marketed as "a student drum, with professional build quality."

Earlier in 1963, Ludwig had introduced a new snare drum called the 404. This is often referred to as the Acrolite prototype, with an 'orange peel' finish and hoops and hardware made from the same aluminium as the shell. These are now highly collectible, although I'm unsure how many were made. As with all drums, there are rarities and prototypes to be found, some drums with a mixture of parts during transitional periods.

CHARLI XCX

DEBBIE KNOX-HEWSON

Debbie plays:
15" K Light HiHats
20" A Custom EFX
22" A Custom Ping Ride
18" K EFX with 16" Gen16 cymbal stacked (Debbie's favourite)
18" FX Oriental China Trash

Show us your set-up with #MYZILDJIAN

HEADSTOCK DISTRIBUTION
EMPOWERING MUSIC

Zildjian

WorldMags.net

Traditionally, this drum was only offered in a 14"x5" shell, but you do see a 6.5" shelled model on rare occasions.

In the first 10 years, the only feature to change was the snare throw, which changed from a P83 to the P85 with black face, and a change from the baseball bat tone control dampener (P-4067) to round knob (P-4066).

In the early 70s, badges changed to blue/olive pointed. Later that decade they changed the finish to grey anodised coating; in the mid 80s, a powder-coated shell (with a few variations through the 80s) with rounded corners on the Blue Olive badge; and in the 90s they introduced a Black Galaxy finish ('Blackrolite') with a black/white badge.

The Acrolite has remained Ludwig's budget line metal snare drum until this day, previously sold in a case with a stand and practice pad. Despite its student target audience, the drum became popular among pro players looking for a varied tone to other metal snares. Due to its un-chromed shell and eight lugs, the Acrolite offered a lighter, quicker, crisper tone than the famous Supra-phonic 400.

While at this year's Chicago Drum Show, Bob Henrit did a masterclass and a talk about playing on many hits of the 60s and 70s. When asked what his all time favourite snare drum was, his reply was an Acrolite. He recalled that whenever he was in the studio and a snare drum wasn't working on a song, he'd return to his trusty Acrolite, which always sounded great.

Just last week a studio owner in Leeds reminded me that Al Jackson Jr., who played on the majority of recordings for STAX records (1965-72) used an Acrolite. Listen to those classic soul records and there's a very good chance that's an Acrolite (the kit was Rogers, by the way).

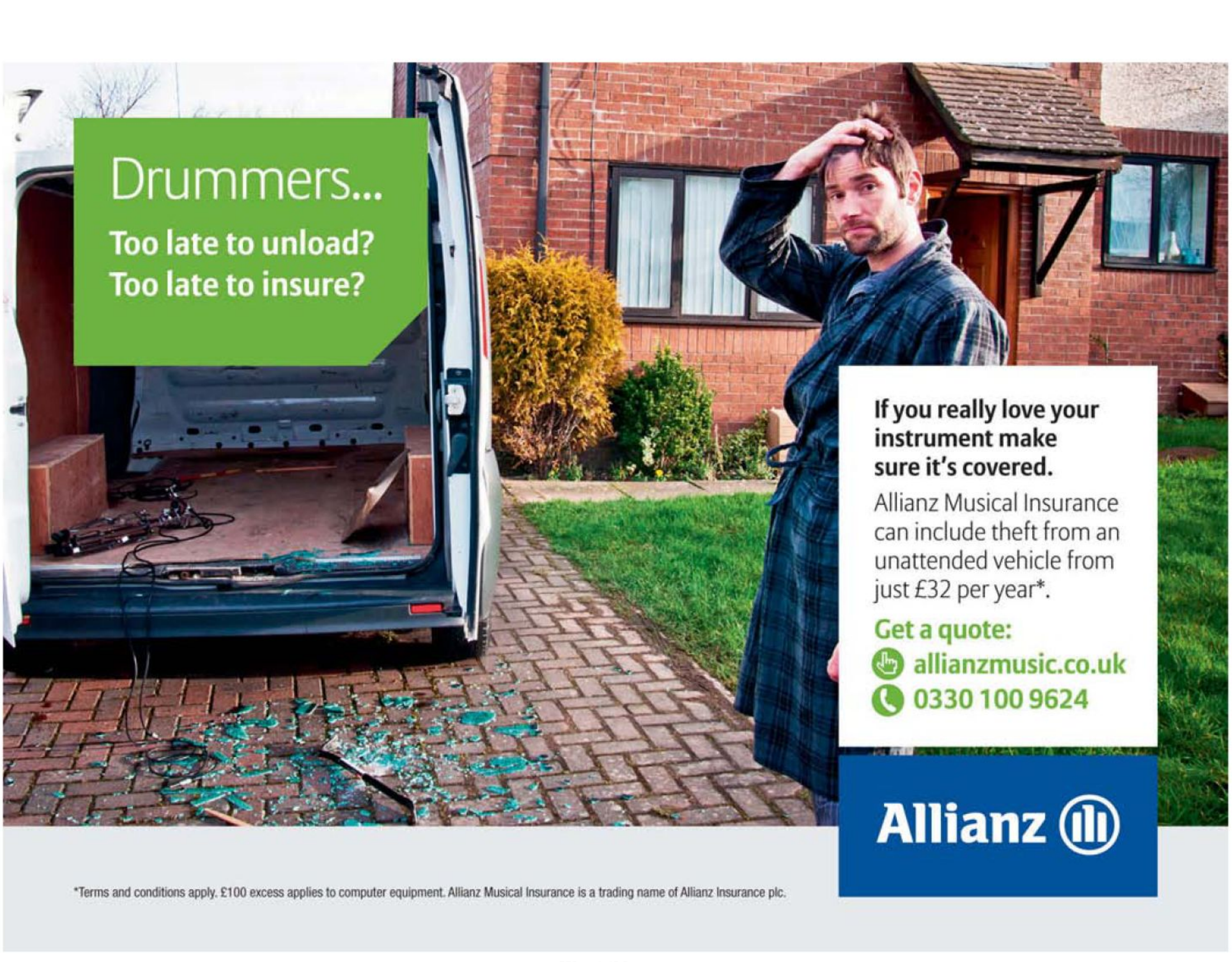
You'll find one kicking around in most studios, often grabbed as a last resort and then used on everything. Many people fall in love with these drums and will carry one in their snare arsenal to the studio. There used to be a bit of stigma attached due to their student image but that seems to have changed in more recent years. I'm noticing the price starting to creep up, particularly the 60s models, with the very earliest now being highly collectible.

We usually have one in stock at Nick Hopkin Drums – if there isn't one listed on the website then ask us and we'll either find you one or point you to another reputable dealer. Expect to pay around £200 for one in good condition. ●

ABOUT NICK HOPKIN

Nick Hopkin Drums opened in South Wales in 2012, restoring and providing high quality vintage classic drum kits, snare drums and accessories.
www.nickhopkindrums.com

Nick Hopkin DRUMS



WorldMags.net

WIN WIN WIN

A GRETSCH SILVER SERIES 10”x6” ASH SIDE SNARE DRUM

The generous lot at Gretsch have a seasonal surprise for one of our lucky readers this month – a stunning 10”x6” Silver Series Ash Side Snare!

The side snare has a 10-ply 8mm ash shell with a quick attack and response and a bright timbre, making it an ideal choice for an auxiliary snare. With its 14-strand snare and convenient Gretsch GTS mounting system it has maximum tone and will pack a mean punch alongside your main snare.

You can see it in action for yourself here: http://bit.ly/1N0TF2D.

To be in with a chance of winning, all you have to do is head over to our website – www.idrummag.com – or fill out the form below and answer this simple question…

WHICH DRUMMER FEATURED THIS MONTH PLAYS A GRETSCH BROADKASTER?

A) RICHARD JUPP
B) JOJO MAYER
C) LOUISE BARTLE

Closing date for the competition is Tuesday 29 December, with a winner being chosen at random shortly after. Terms and conditions apply. Good luck!

*Required details to enter the competition

Answer* .....

Name* ..... **DOB*** .....

Address* .....

Email* ..... **Tel. No.*** .....

Do you subscribe to Drummer Magazine?* Yes ☐ No ☐ Do you buy/subscribe to another publication? Yes ☐ No ☐ If Yes which publication? .....

Please tick if you do not want to hear from *Drummer Magazine* or the London Drum Show ☐

*Closing date for the competition is Tuesday 29 December, with a winner being chosen at random shortly after. Usual terms and conditions apply. Carriage is only to UK Mainland. Winners may be required to collect their prize from Blaze Publishing in person. Good luck.

WorldMags.net

EARN YOUR BADGE

MARK GUILIANA

BEAT MUSIC / MARK GUILIANA JAZZ QUARTET / MEHLIANA

He weaves the time-tested fundamentals of jazz with modern electronic beats and takes music to places it's never been before. Many are satisfied with playing music, while others are driven to redefine it—eliminating barriers and inspiring the creativity of a generation.

Since 1883, Gretsch has been building the finest American-made drums for players who understand that in order to play "That Great Gretsch Sound," you have to earn it.

GRETSCHDRUMS.COM/BROOKLYN

THE GREAT AMERICAN DRUM SET™

GEWA music GmbH • Oelsnitzer Straße 58 • 08626 Adorf
info@gewamusic.com • +49 (0) 37423 / 77 81 00

WorldMags.net

Subscribe

NEVER MISS A BEAT

YOU PAY JUST **£41.25!**

SUBSCRIPTION PACKAGE *WORTH*

£75.99!*

SAVE OVER

45%

+CLAIM YOUR

FREE ZILDJIAN

5B NATURAL WOOD TIP STICKS!

ORDER ONLINE AT WWW.IDRUMMAG.COM

WorldMags.net

*Offer open to UK subscribers to print version only and while stocks last. Savings based on comparison against cover price (inc p&p) and gift RRP

today

OR CALL OUR SUBSCRIPTION TEAM ON

01926 339808

DRUMMER MAGAZINE PRIORITY RENEWAL FORM

SUBSCRIBE

TODAY AND GET A FREE GIFT

WHICH PACKAGE WOULD YOU LIKE?

149 (OFFICE USE ONLY)

☐ Please start my **NEW** Subscription to **Drummer Magazine** from issue: ☐
☐ Please renew my **EXISTING** Subscription to **Drummer Magazine**

SUBSCRIPTION RATES

Please TICK the appropriate box below

SAVE OVER 45%

☐ UK: £41.25 ☐ Europe: £65.75 ☐ Rest of World: £67.25

YOUR DETAILS

Please complete in BLOCK CAPITALS. All information is private and will never be disclosed.

Mr/Mrs/Miss _____ Forename _____
Surname _____
Address _____
_____
County _____ Postcode _____
Daytime Phone _____ Mobile _____
Email Year of Birth

PAYMENT OPTIONS

1 ☐ **DIRECT DEBIT -** Get 13 issues, **Annual DD** £41.25

blaze PUBLISHING LTD

DIRECT Debit

Direct Debit Instruction to your Bank or Building Society to pay by Direct Debit

Service User Number | 2 | 5 | 4 | 3 | 8 | 9 | Ref. No. (For official use only) |

Please fill in the form and send to: Blaze Publishing Ltd, Lawrence House, Morrell St, Leamington Spa, Warks. CV32 5SZ

Name and full postal address of your Bank or Building Society

To the manager (Bank Name)

Address

Postcode

Account holder(s) name(s)

Branch sort code

Bank/Building Society account No.

INSTRUCTIONS TO YOUR BANK OR BUILDING SOCIETY. Please pay Blaze Publishing Ltd Direct Debits from the account detailed on this instruction, subject to safeguards assured by the Direct Debit Guarantee. I understand that the instruction may remain with Blaze Publishing Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature Date

Banks and Building Societies may not accept Direct Debit instructions for some types of account.

CHEQUE/CREDIT CARD

2 ☐ I enclose my cheque for the above amount made payable to Blaze Publishing Ltd

3 ☐ Please charge my ☐ Visa ☐ Mastercard ☐ Maestro ☐ Delta with the above amount (Please no Amex)

Card number | Security code | START DATE | EXPIRY DATE

SIGNED TODAYS DATE

RETURN TO: BLAZE PUBLISHING LTD Lawrence House, Morrell Street, Leamington Spa, Warwickshire, CV32 5SZ

WorldMags.net

HITTING A NERVE

Jojo Mayer discusses Nerve's new album *Ghosts Of Tomorrow*, the stagnation of popular culture and why he's happy to take artistic risks

Words: Brent Keefe **Images:** Tina K

In early November, Jojo Mayer, who produced the drum technique 'bible' DVDs *Secret Weapons For The Modern Drummer* (volumes one and two), finally brought his New York-based group Nerve to play a UK tour, allowing UK audiences to experience their superb all-live brand of electronic music, as featured on *Live In Europe* and the studio album *Ghosts Of Tomorrow*. In recent times, the group has undergone personnel changes, retaining bass player John Davis but adding Jacob Bergson (keyboards) and Aaron Nevezie (sound and audio deconstruction). Jojo spoke to *Drummer* after Nerve's debut gig at Chelsea's Under The Bridge and began by discussing *Ghosts Of Tomorrow* and its change of direction.

"There is definitely a change of direction on *Ghosts Of Tomorrow* but I don't think it's a radical one. We are constantly changing and I think we are approaching a threshold where doors will open and we will enter a zone where new things are going to be possible that we are not yet aware of. We feel like we are getting closer to having a really authentic band sound, which goes beyond just replicating dance or electronic music. I would also say that there is definitely more harmonic and melodic texture on this album, which I think is Jacob's contribution, and the album also features some vocals. One song contains vocal samples, and we have also started to incorporate collaborations with singers, although not for commercial reasons. The main reason is that when we travel around the world we like to collaborate with local talent. We've developed relationships with musicians in different parts of the world, including MC Xis, who is one of the most popular MCs in Brazil, and Mohsen Namjoo, who is a big star in Iran but lives in exile in New York. We also have a collaboration with Juliana Ronderos from Colombia. We intend to release the vocal tracks on a separate EP of remixes. *Ghosts Of Tomorrow* is initially available as a download, but it will also be available on vinyl – more people are asking for vinyl than CD. I think CD is a dead end right now – it's had its day."

Nerve's Bandcamp site states that they 'explored some radical and unusual approaches in the studio.' Jojo explains what that entailed: "For the past couple of years, we started to work with certain self-imposed time restrictions. For our last studio records we decided to go into the studio for one week only and whatever we produced during that one week would be the album, whether it was one song or five songs. We started on Monday and by Sunday night it had to be finished, mixed and ready to master. That's how the concept of our EPs was born. We decided against making full-length albums because that takes too much time and it consumes your life. Times are different now. We are an independent band and we want to change direction really quickly. We don't want to wait a year before we can change direction. We want to make a record in winter, spring, summer and fall and be able to try something entirely different on each.

"We learned how to make records really quickly, and with *Ghosts* we wanted to apply what we had learned from making the EPs to making a full-length album, so we decided to take two weeks in the studio. What happened in the process was that a lot of the stuff that we did completely deviated from the standard process of composing, rehearsing, recording basic tracks, overdubbing, mixing and mastering. For some tracks, we went in there, recorded and it was basically mix-ready right away – we played it and it was like 'Boom! One overdub and that's it.' On others, we played together and everything was cool except for the drums, so I tried some different drum things. We also tried different approaches. On John's song 'Native Analog', he wanted to record his performance first just with a click track. Then I came in, having no idea what he wanted, and I went for something completely different to what he had in mind,

WorldMags.net

GEAR BOX

"I use many different set-ups and gear according to the requirements of the musical situation. Some of it includes electronic augmentation or vintage gear dating back as far as the 1930s. Listed here is the kit I currently use with Nerve, which could be described as my signature set-up"

Drums: *Sonor SQ2*
Medium weight birch shells
13"x5" or 14"x5" snare drum or Artist series 27-ply snare drum (in birch)
14"x5" snare drum
15"x14" floor tom
8"x7" tom tom
20"x14" kick drum

Cymbals: *Sabian*
From left to right:
14" Hoopcrasher
14" Signature Fierce hi-hats
10" Chopper
10" Signature Fierce hi-hats
19" HHX OMNI
13" Signature Fierce hat (top stack)
14" HHX china (bottom stack)
22" HXX OMNI or 21" Signature Fierce ride
19" Signature Fierce crash

Sonor pedal:
Jojo Mayer Perfect Balance Pedal

Drumheads: *Evans*
Snare: G14 Coated (batter)/300 (snare side)
Kick: Gplus (prototype)
Toms: Gplus coated Ambassadors (top)/G1 clear (bottom)

Sticks: *Vic Firth*
Jojo Mayer signature model

Bass drum monitoring:
Porter & Davies BC 2 Gigster

apparently. I chose a different time for it and, if you listen to it, you can hear how the time anticipation is completely different – that's a great example of a song turning into something completely different after I added the drum part. A lot of things happened like that. We created about 15 songs, removed the weakest tracks and that became the record. I never made a record that quickly before, but the process of making the record is actually much more enjoyable that way."

Jojo goes on to explain how the tunes were constructed: "We record everything when playing live, even sound checks, because we travel with our own desk and integrated recording rig. I invested in that to make it easier because we have such a complicated live set-up with real-time sampling, so there are a lot of lines connecting us. For example, John can change the patches on my electronics. We record everything because sometimes, at soundcheck jams, when your mind is empty and free, that's when the really good shit comes out. Nothing gets lost and we never have a situation

WorldMags.net

where we're trying to remember what we played as we can just listen back to it. A lot of things come from live, improvisational jams and 'Hafiz' is a good example of that. 'Another Year' and 'Instead I Grew Wings' were the only two songs where we had some kind of preproduction.

"We also increasingly use the studio as an instrument that creates a life of its own. We use a lot of analogue outboard gear, and certain compression, for example, will influence how I play around with the drums. We are trying to create a visceral experience that is not triggered by things that we know. That's the only way that new things can happen."

While in London, Jojo was accompanied by a documentary film crew. He explains how that came to be: "My friend Alexis, who is also a very good drummer, approached me a couple of years ago about doing a documentary. We were looking for a director and then Alexis decided that he would direct the movie and I agreed to do it because, essentially, we share a point of view about the status quo of culture today, which is 'What the hell is going on?' We are constantly recycling the 20th century, and popular culture is the lamest it has ever been. Why is that? I play music that, essentially, people half my age listen to, which is a little unusual but there is a reason why I do that and there are multiple reasons why I don't play with any of the established big jazz or pop artists of the 20th century."

So would Jojo step in if the call came from one of the big names? "I might or I might not. Someone's

WorldMags.net

fame, status or previous accomplishments no longer qualify for my engagement. But at this point, sideman work has no priority. My involvement in outside collaborations depend on what that artist's point of view represents and if I'd be able to align myself with it. One person who I would play with is Wayne Shorter because, although it does sound completely different, I think what Wayne does is close to what I do or what we do. Wayne is stretching and reaching for something new – it might not always sound good, but Wayne's group fearlessly operates at an extremely high level. They are developing their own language and don't surrender to any mandate. Jazz is not supposed to have a mandate. Wayne has the greatness to go with it. To me, he's the last guy that actually is true to the original idea of jazz and is still producing some super creative music. It's risky but I'd take the risk any day because if we don't, music is going to sound the same in 50 years from now.

"When artists like Louis Armstrong, Charlie Parker, Thelonious Monk and James Brown started their thing, without a doubt, not everybody liked it, but they all changed the world in their own way. Sometimes you have to be a little more radical and stick with something. That's the way I choose to be. If you take risks you will sometimes fail, but the measure of an artist is not just how they deal with their victories but how they deal with their defeats – that's hugely important. I heard a Banksy quote that I liked: 'It isn't art if it doesn't bear the probability of being a disaster'. There's something to that."

Jojo has stated that new music will come from new platforms. What sort of platforms does he envisage music taking place on in the future?

"I'm talking about a physical platform. Right now, the two main issues that we have are perception and platform. Regarding perception, we seem to have lost our ability to discern between what's real and what isn't. Most people surrender to the 'fact' that the thing (mobile phone) that they hold in their hand and what's behind that screen is more interesting than their actual real-life. They surrender to this 'truth' and it's totally disastrous to make that assumption. That's a defect in your perception. All the things that the social networks bring to you, like that frantic addiction to being popular or being really anxious about losing popularity – it's not about what you create any more, it's only about what you 'like' and that has ramifications. If you embrace that then everything comes to a

WorldMags.net

"WE CREATE A KARAOKE CULTURE OF DRUMMING AND THAT IS OPPOSITE TO THE REAL NATURE OF DRUMS, WHICH IS COMMUNICATING AND BEING LOUD, WHERE PEOPLE CAN HEAR IT MILES AND MILES AWAY"

screeching halt and that's what we are experiencing right now. There are many microscopic cells of creativity in music and art. Geniuses like Kendrick Lamar or James Blake don't become huge like the Beatles, Santana or Jimi Hendrix anymore because the physical platform is not there to create critical mass. You need a physical platform to create critical mass so, what we're seeing right now is that the physical platforms are disappearing, especially in the big cities – gentrification pushes out the physical platform that breeds counterculture.

"Let me explain. Back in the day, downtown was the place where the bohemians would hang out and do crazy things that the 'uptowners' wouldn't bother to get close to. Then with gentrification, the 'uptowners' were like, 'Let's go downtown to listen to those crazy people and have a crazy party.' The next stage is that the 'uptowners' start to buy condominiums downtown but then complain when there is noise after midnight. Then we have Starbucks moving in and that's the end of the show. So, the art and culture moves to the industrial zone because we have outsourced all of our industry to China and there's a lot of new real estate where we can do stuff. The artists move to abandoned lofts and old factories and they make clubs, but it's just a matter of time before the 'uptowners' move in again. This continues and that's the way a city grows, but there comes a certain point where artists can't go anywhere and, unless you have rich parents, you are screwed. This basically means that the big cities like London and New York are generally no longer giving birth to new ideas. London may be in better shape than New York, but, as far as I can see, New York is flatlining culturally. There is nothing new happening. This is the physical platform that I'm talking about and it's vanishing. In drum culture we can see exactly the same thing. The reason for the drum is that it was loud. The drum is supposed to be loud, and there is only one reason for the popularity of electronic drums and that's so you don't disturb your neighbour who lives in the condo next door. So we create a karaoke culture of drumming and that is opposite to the real nature of drums, which

is communicating and being loud, where people can hear it miles and miles away. That's the rock'n'roll thing. Nowadays, jazz and rock'n'roll, those enormous accomplishments of the last century, are becoming surface reproductions or, even worse, storefronts for bullshit. It's karaoke culture. That's where the mainstream is heading and what I do is outside of all of that. Doing an interview with a drum magazine is as close as I get to that zone, really. It's time for something new and I will be a part of that."

When questioned about his highly successful *Secret Weapons DVD*, Jojo seems adamant that a third volume isn't forthcoming.

"We are done. The foot technique was supposed to be a part of the first one but I just got overwhelmed. I had to do the hand thing first and take a break. There was also some technology missing and I had some gaps in my knowledge that I needed more time to research. The whole idea was based on the fact that we have a technical primer for almost every instrument, except the drums, so I thought I could be useful by creating that volume for drummers. Now it's here, we have a zero point for negotiation. The big difference between the two volumes is that for the hand technique one I could relay, let's say, 70 per cent of protocol established over the last 400 years, from military, classical music and jazz, and add maybe 30 per cent of my own concept or point of view and my own contribution of how to structure and approach it. With the foot technique video there was no established protocol – the pedal was only invented about 100 years ago so all that existed were informal opinions. Consequently, the foot technique DVD was the other way around; I could only actually rely on about 30 per cent of stuff that was handed down to me that was useful and 70 per cent was my own contribution.

"What I'm concerned about now when it comes to educational activities is giving people tools to discover their authentic artistic persona so that they can learn how to develop, because not many people have been talking about that. It's all been about technique, and the conceptual and artistic stuff has taken a back seat. I think the drum thing of the future is going to return to the nature of drumming, which is communication within music. We have to return to music, away from soloing and away from performing. We have to return to playing." ●

www.jojomayer.com

WorldMags.net

WorldMags.net

TAKING OFF (AND LANDING)

Elbow's Richard Jupp is putting his downtime from the multi-award winning band to good use – he's starting a drum school with some innovative ideas…

Words: Mark Youll **Images:** Elspeth Moore, Peter Neill, Sarah Jupp

It's the eve of another Elbow show, the band's last for a while, and drummer Richard Jupp is in high spirits. "We're taking some time out unofficially," he announces."I'm setting up a drum school; Mark, our guitarist, is doing a blues project, and Guy [Garvey, Elbow's singer] is doing his solo thing. Plus we're going to get to spend some time with our children, so we'll be as busy as ever!"

It's a richly-deserved break for a band whose 25 years playing together has encompassed hundreds of shows, numerous international tours, a slew of shiny awards, and six hugely popular studio albums, including *The Seldom Seen Kid*, which won them the Mercury Prize in 2008, instantly catapulting them from indie obscurity to household name. "The Mercury win was a massive blur for us," Jupp recalls, speaking from the Salford studio where *Seldom* was recorded, "but we regrouped a couple of days later, once the hangover had subsided a little bit. We took a deep breath, enjoyed that breath, and agreed to just crack on."

After *Seldom*, Elbow's momentum has continued to flourish. Only months after their Mercury victory, they went on to snatch an Ivor Novello Award (for Best Contemporary Song), a Brit (for Best British group) and an outstanding contribution to British music nod from the *NME*. Their next two albums (2011's *Build A Rocket Boys!* and 2014's *The Take Off And Landing Of Everything*) also performed well, debuting at number two and one respectively.

Fundamental to the band's fame and soulfully raw, textured music is drummer Richard Jupp. A self-confessed 'tapper' from an early age, he began playing drums at school, encouraged by (future Elbow members) guitarist Mark Potter and bassist Pete Turner to form a band. Finding their feet bashing out blues and Beatles covers, the trio expanded musically and member-wise when, at Bury College in 1990, singer Guy Garvey and Potter's piano-playing brother Craig joined in. They performed under the moniker of Mr. Soft for a while, later resurfaced as Elbow and released their first album in 1997.

For anyone not familiar with Jupp's playing, a clip to catch is the band's emotive live performance of *The Seldom Seen Kid* with the BBC orchestra. His approach to the drums is simple, fluid, and at times intricate and graceful, like that of a classical percussionist, attending to each section or statement in a song with just the right tone, beater or beat – a skill one would hardly believe was born from his "head-banging days" as a kid, tapping away to AC/DC and Anthrax albums. "Our neighbours were really into DC, and that sort of struck a chord with me, and I still listen to them now. The meat and veg foundation of those bands bled through to Elbow and my loop-like feels, not many fills, just that hypnotic, heavy beat thing."

Leather-clad metallers aside, the now 41 years-young Jupp also trumpets the talents of Talk Talk's Lee Harris and Jimmy Chamberlin from the Smashing Pumpkins, but asserts a bigger influence on his drumming is dance music, something imperative to the make-up of many Manchester bands since the mid-eighties. "When I first met my now wife she was really into clubbing, and it was her that got me into the DJ side of things and the building blocks of that music. The other lads were into it too, and you can hear how some of our songs like 'Station Approach', 'One Day Like This' or 'Any Day Now' are built on these simple building blocks, which, when brought together, produce a huge sound."

When Elbow make a record, capturing a precise sound or groove is top of their tick-off list, with everybody in the band integral to the writing process. "We all have our say on everything, and that includes percussion and drums. When we were writing 'Grace Under Pressure' for instance, that beat was just me dicking about for half an hour. Then when we went back later, looking for loops during a writing session, we found it was that particular beat that worked. Guy suggested we write something simple and melodic over the top of the confusion

WorldMags.net

"PEOPLE SAY THAT SIMPLE IS OFTEN BEST AND IT'S TRUE, YOU FEEL IT IN SOMEBODY LIKE GADD OR STEVE JORDAN. FOR ME YOU NEED THE ABILITY TO SIMPLIFY AND PLAY IN THE POCKET. YOU NEED TO BE THERE AND BE PRESENT"

of the drum part. So I then had to learn the loop in order to play it over the top. We work like that a lot. Somebody will have a noise in their head and we'll try our best to replicate it."

Jupp's mood flips to that of an over-excited teenager when sharing stories of the band's tireless efforts to reach sonic perfection in the studio, a pursuit that more often resembles playtime than production. Jupp recounts that for the track 'My Sad Captains' two pieces of wood left lying on the live room floor made for a more dominant clap sound throughout, while the hunt for a particular percussive effect on 'The Loneliness of a Tower Crane Driver' proved more challenging.

"We were searching for a sort of 'boing' sound for a long time, and we finally found it round at Guy's sister's house. She knocked a mug against an Ikea lampshade and that was it! So we brought the lampshade and mug into the studio and recorded them. It's all a bit *Blue Peter*, but it keeps us in that childish, finding the magic frame of mind." Jupp adds that his kit too is often subjected to regular strip downs – removing bottom heads, putting old heads on, trying different cymbals, skins, sticks or shells – anything to achieve just the right sound or feel for the song.

A great example of Jupp's fixed groove playing and inventiveness in the studio can be heard on 'Bitten by the Tailfly', a clattering, tom-heavy track from the band's first album. "I was pleased with that" he admits. "In fact, there's a running joke that I rarely get a sweat on during a gig, but when that tune is in the set I feel like I'm really working! I love 'Little Beast' too, which has a really crusty, horrible little groove, a really raw kit sound I've returned to on our last EP (2015's *Lost Worker Bee*)".

While happy with most of the parts he's laid down for Elbow, the humble sticksman admits he finds it hard to look at or discuss his playing objectively, preferring to focus his attention to refining his skills round the set or checking out the talents of others via recurrent "drum porn" sessions on YouTube. "I love players like Benny Greb and Alex Rudinger, who's all about blast beats – really heavy and tecÚical. I saw him and it made me think I should sack it off and become a bin man. The few clinics I've been to have been great too. Really impressive but out of reach. People say that simple is often best and it's true, you feel it in somebody like Gadd or Steve Jordan. For me you need the ability to simplify and play in the pocket. You need to be there and be present, and it's a skill I'm trying to promote with my new drum school."

As a self-taught player, education is something Jupp is very enthusiastic about and Elbow's mini break has allowed him the time to develop and roll out some drum masterclasses in the North West, albeit using unconventional teaching methods. "My wife does a lot of yoga mindfulness and awareness and we were discussing what state of mind drumming brings. For me, and the drumming

WorldMags.net

I do with Elbow – those hypnotic feels referencing dance music – it's about the sound between the sounds. So we were talking about how good that would be as a mental state. To teach a basic 4/4 beat, which anybody can learn, give it half an hour and you'll get the basics of it. This bleeds into co-ordination and then awareness, because you're using all four limbs, your brain and all your senses."

Though not traditionally tecÚique, rudiments and beats-based, Jupp confirms that his classes do involve plenty of playing. "It's not about me getting up there and thrashing about. We'll do a bit of that but essentially it's about promoting the awareness and physicality of drumming. It's a side of things I'm really interested in. You're working your whole body so you should be aware of what you are doing.

For someone like me, who's getting on a bit, these exercises help me practise and play for longer, so there's that practical element as well. If you're aware of your body's limitations and parameters and you warm up before and warm down afterwards you'll be more ready for your next gig. We're also going to bleed in a bit on nutrition. I've given up drinking now and eating healthier has worked wonders for my playing. It's about not getting too heavy about it. You don't want to become a robot, just get as much out of playing as possible. That's the basic premise. I want to make it a bit more personable and inclusive, rather than just drummer from Elbow teaches drums for an hour."

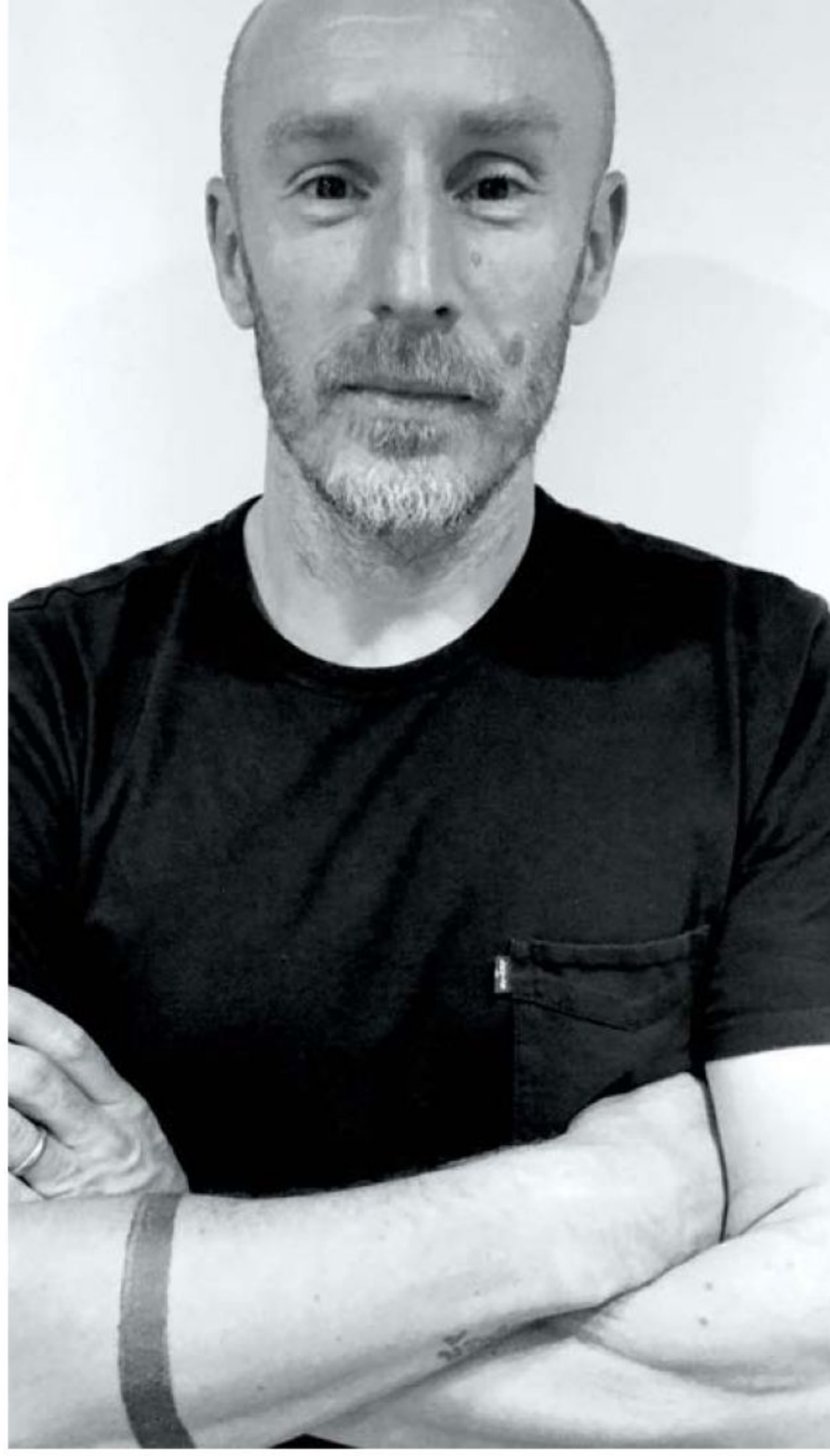
Supported by Roland UK, Jupp will be touring schools with a few electric kits in his possession, enabling him to conduct his classes on a bigger scale. "I was lucky enough to get 12 TD-1s, which is a very basic kit, but it means I can take all of that into schools and 12 kids can play per session. Playing-wise I might get them to play along to 'One Day', which is very adaptable. You can punch 4/4 out over it, incorporate sixteenths and add fills. I think drumming is so all-encompassing but it can be off-putting because it's all-encompassing. Anyone new to playing drums might think, 'Christ, I'll have to use all my limbs and everything, I'm never going to be able to do this'. It's like me looking at Keith Carlock and thinking "How does he do that?" but as a way in, to play a 4/4 beat over a song you really love means you can quickly become a part of it. And that will touch somebody that's never played drums before."

Over and above the recent change in his daily routine, Jupp also announced a few alterations to his set-up, the most major modification involving him signing up as a new endorsee of another major drum company. "I've just switched from Sakae drums to Gretsch and I'm awaiting my new Broadkaster series set. They are now twinned with DW, so it's DW hardware too, and I can't wait to get my grubby little hands on it!"

Jupp has also been road-testing a new line in snares, distinctive not just sonically, but in that they are hand-crafted by a member of the constabulary. "A friend of mine called Danny Rees makes them and they go under the name of DR Drums. He's a copper by trade but he's a drum maker that makes the most incredible snares and drums in his garage."

Gear aside, it's Jupp's mix of ability, ambition and dedication to the music that have served him in becoming one of the UK's most loved and successful players. But after nearly 30 years behind the drums (25 with Elbow) he puts his biggest achievements down to one thing – flexibility.

"As much for me in a band set-up as it is for a session drummer, you've got to able to adapt and know what the bass player is doing, what the guitarist is doing and how you can fit in there and gel everything together. Do your homework of course, but once you're in a musical environment, it's about listening and being able to jump on things musically." Something he considers is a given in any given situation, whether it be playing with a big-time rock band, the BBC orchestra or teaching a room full of kids. ●



GEAR BOX

Drums: *Gretsch*
Broadkaster in Antique Pearl
24" kick drum
16" floor tom
14" floor tom
12" rack tom
DR snare drums:
14"x8" Straight Bubinga 13-ply with re-rings
13"x7" Kevasingo Bubinga 13-ply with re-rings

Hardware: *DW 9000 series*
Sticks:
Vic Firth Signature Model (Vic Grip, 5A with thicker shoulder)
Vic Firth Tala Wands
Chalklin Mallets

Cymbals: *Zildjian*
18" Kerope crash
19" Kerope crash
16" EFX on an 18" Hybrid crash stacker
22" Constantinople ride
14" K Custom Dark hats
14" K Custom Dark hats as a stack on X clamp
8" Splash
Tambourine on remote hi-hat

Heads: *Remo PC2s*

Miscellaneous:
Porter & Davies BC2
Protection Racket cases
Ultimate Ears in-ears
Roland 44 (for backing tracks and click)
Large foam pop shield over kick beater to muffle sound on delicate songs

WorldMags.net

BATTERED ...BUT NOT BROKEN

Saxon drummer Nigel Glockler returns with a new album, *Battering Ram*, just a year after a serious brush with the Grim Reaper

Words: Joel McIver **Images:** Kai Swillus

Thirty-five years is a long time for any band to tread the stage, especially in today's virtually money-free music industry, but Saxon – the veteran British heavy metallers – recently swept past that milestone with apparent ease. Their new album, *Battering Ram*, reveals in musical style and title why the band (Biff Byford, vocals; Paul Quinn and Doug Scarratt, guitars; Nibbs Carter, bass; Nigel Glockler, drums) has survived so long. It's heavy metal with no pretensions whatsoever. Unreconstructed, efficiently formulaic and produced with the most modern studio sheen, *Battering Ram* simply restates Saxon's aim: to be heavy, and indeed, metal.

"It all went down pretty smoothly," chuckles Nigel Glockler when Drummer asks how the recording of the album went. "Technology has moved on so much since the 80s, when we got started, but we still enjoy the recording process and building the songs, you know. I like to play to a click track and then I can move around within it, slightly pushing it when I go into a chorus and pulling it back when I go into another verse."

Is he picky about getting the right take for a song? "Yes, I am. When I was in Toyah's [Wilcox] band [in 1980-81], there were a lot of synthesizers and sequencers so the drums had to be dead on with them, because nothing sounds worse than a synth pulse and the bass drums flamming against it. So what I generally like to do is to go in with one of the guitarists or the bass player, set up the click, lay down the basic track and then, if I'm not happy with it, go in and do it again. Sure, sometimes I make mistakes... We're all human, we're not bloody robots!"

What kit is he using these days, we wonder? The answer: a massive one. "I got into Duallist drums a while back, through a friend of mine who showed me a pedal with two beaters on it, although I use single beaters. When I came back into the band after a shoulder injury in 2005, he said 'let me build you a kit', and did just that. He knows people all around the world who deal with hardware and shells and everything. The shells were manufactured in the US by Keith Larsen, who has a store called Mid Atlantic Drums in Baltimore, and there's nothing he doesn't know about drums."

He adds: "My kit is all maple: it's amazing, but we don't use it when we play in the United States because it costs four to five grand to ship it over there. I use it in the studio and live in the UK and Europe, but over there we just get a rental kit. But I'm moving to Austin, Texas next year anyway, so I'll have the kit in Europe and an exact replica of it there."

So, all seems pretty easy in Glockler's life, eh? Wrong. He's doing fine now, but back in December 2014 he was enduring a battle for survival. That sounds rather like a Saxon song title, but make no mistake, it was serious.

"That was a pretty scary time," he exhales when asked what happened a year ago. "Basically, I had a burst brain aneurysm. We were on a day off and I was just sitting down at

WorldMags.net

WorldMags.net

my desk in my hotel room. I was on my laptop, reading the newspaper online, and I went to stand up – and my neck just jammed up. It happened really fast. Then my head absolutely exploded with pain – the worst migraine you could imagine – and my vision suddenly seemed as though I was underwater. I could see all these little whirly things in the corner of my eyes, and I thought, 'what the hell is happening here?' My speech got slurred. It was bizarre, how suddenly it came on. Then I was violently ill which of course made the headache worse."

He continues: "It's thanks to my wife Gina that I'm still here: she called me in the middle of all this, just to say hello, and she Googled the symptoms and called an ambulance. If she hadn't done that… I wouldn't be here. They took me into hospital and I had a CT scan and they found that I'd had a bleed in my brain, so I got transferred to another hospital and had another CT scan with dye put in – an angiogram, they call it – and then they told me they needed to operate on me. They knocked me out and tried to go in through the groin, but the angle was too severe and they couldn't get up to my brain, so in the end I had to have a cranial operation where they went in through my skull. They clipped it, and I was in there for a month. Luckily, it happened in Newcastle, which has one of the top brain hospitals in the country. It was a pretty crappy Christmas, but everything's OK now."

A terrifying experience, you'll agree – and yet here Saxon is, with a brand new album full of hard-hitting drum parts. How on earth did Glockler recover so fast?

"I'm very lucky; it's like a miracle, really," he tells us, with admirable understatement. "If this had happened in the night, I wouldn't be here now. It was a pretty weird experience. Fortunately, it took place on the right-hand side of my brain, which is the emotions side, so it didn't affect my drumming because the other side of the brain is where the motor skills are. After I'd been home for a month I had a referral to a neurologist, and the first thing he said was, 'You're a very lucky guy. One in three people never get to the hospital.'"

Faced with tour dates during their drummer's recovery, Saxon asked sometime Accept singer Udo Dirkschneider's son Sven to step in on the drums, but it wasn't long – a matter of a few short months, in fact – before Glockler was back behind the kit. "In early 2015 I played [Saxon's 1980 hit] '747 (Strangers In The Night)' at one show, but I didn't have the stamina to do the full set because I'd been in bed for a month. The first full show I did was

WorldMags.net

at the beginning of April in Holland, and it was fine. A month ago the doctors gave me another angiogram and said that was fine, and they discharged me. The neurologist asked me what I was up to, and I told him I was touring with Saxon, and he said, 'What? I was expecting your recovery to last 18 months to two years!'"

Back with Saxon and facing the relative normality that any touring musician faces, Glockler may start adding sessions to his workload, when time permits. "I haven't done any for quite a while," he explains, "because we've been so busy on the road and I just haven't had a chance. I'd like to get more into it when I'm over here, because there are tons of studios in Austin. But we're on tour almost up to Christmas and then we're off with Motörhead in Europe. One year we did 150-odd shows, which is quite a schlep with all the travelling."

Is Glockler still improving as a drummer, we want to know? "Definitely!" he says. "I've dropped stick sizes lately to a shorter, lighter stick – somewhere between a 5A and a 5B – and as a result I'm playing faster. But you always improve, just because you always find stuff that interests you to play. I've gone backwards with the music I'm listening to: I've been enjoying a lot of fusion, which I was always into anyway. I love drummers like Lenny White and Billy Cobham, and I try to bring what they do into a rock format. I've never been into your straightahead rock drummers: an early influence on me was Bill Ward of Black Sabbath, who played all these jazzy fills when I saw him play on the Master Of Reality tour in 1971."

No matter how many shows Saxon do, you won't see Glockler playing any blastbeats, he confirms. "Whatever people enjoy, you can't knock, but I personally don't like it; there's a lot of music around these days where the drum kit sounds like it's being thrown down stairs. A lot of [metal drummers] use triggers too, so you can hit the skin gently and it sounds like an earthquake, even though you've barely broken a sweat. I heard about one drummer whose triggers broke and he couldn't play, because he actually had to hit the skin properly!"

So what's the secret of keeping a band together for 35 years, we ask? "I don't really know," he admits, "but – even though I say it myself – I think we're a great live band. Everyone says how tight we are, and we put on a good show. We don't rely on any backing tracks, which a lot of bands do. It's amazing that we've kept going all this time. A lot of bands have fallen by the wayside." But not this one. Hats off. ●

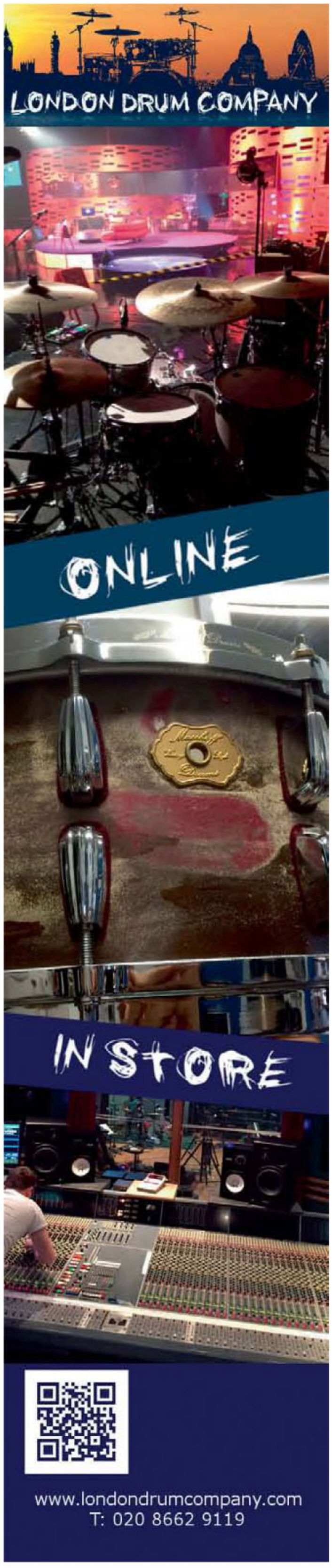
Battering Ram is out in October on UDR Records.
www.saxon747.com

GEAR BOX

Drums: *Duallist*
24" kick drums x2
8" rack toms x2
10", 12", 13", 15", 16" and 18" toms
6.5" snare (Duallist or Canopus)

Cymbals: *Paiste*
(From left to right): 17", 18", 17", 19" Rude thin crashes
8" and 10" Rude splashes stacked on top of custom 8" and 10" Rude chinas
13" Dark Crisp hi-hats
14" Dark Crisp hi-hats
22" Stewart Copeland Blue Bell ride
21" Wild china
18" Rude Novo china
20" signature thin china
12" bell cymbal, gong

Sticks: *Wincent*



WorldMags.net

NEW KID ON THE BLOC

Louise Bartle is the latest addition to critically acclaimed band Bloc Party – quite a feat for any 21-year-old as their first major touring gig. But Louise has a wise head on her shoulders and a strong, rock steady set of chops to bring to the band, as *Drummer* finds out...

Words: Gemma Hill **Images:** Rachael Wright

"I ALWAYS THINK, 'NOW THAT I'VE PLAYED TO A CROWD OF THIS MANY PEOPLE, I KNOW I CAN DO THAT.'"

WE FIRST SAW YOU PLAYING AT LONDON JAM NIGHTS A FEW YEARS AGO AND THERE WAS A DEFINITE BUZZ AROUND YOU EVEN THEN – EVERYONE WANTED TO SEE YOU PLAY. HOW DID YOU GET TO THAT POINT?

I started when I was 12 or 13 years old and I went to music college at The Institute of Contemporary Music Performance in London. While I was there I played at those jam nights to try and get some exposure, as everyone does. I played for a few artists and a few bands around London to get experience.

HOW WOULD YOU DESCRIBE YOUR STYLE OF PLAYING?

Rock, pop, soul and funk are the genres where I feel comfortable. I like playing grooves.

HOW DID THE BLOC PARTY GIG HAPPEN?

My friend, a bass player, recommended me and he worked with the management company that looks after the band. I auditioned with the singer, Kele [Okereke – guitar], Russell [Lissack – synth], and my friend playing bass. The bassist in Bloc Party now is new as well and he's from America so he wasn't there. We did five songs and I knew in around March but had to keep quiet for a few months. I can't keep silent on these things so I told a few people who are close to me and had to prepare in every way drumming wise.

THE BAND'S NEW ALBUM IS RELEASED IN JANUARY. ARE YOU PLAYING ON IT?

No, I think a lot of people assume I am but I met them just after they were wrapping the album up so I didn't get to play on it. Hopefully the next one!

YOU ARE DOING ALL THE TOUR DATES PROMOTING THE NEW ALBUM THOUGH. WHERE ARE YOU HEADING TO?

It's a world tour. By the time this issue is out we'll have been to America, then Japan and some places in Europe in mid November. Australia is the day after Christmas so I'm going to be so full of food on the plane! I'm just getting used to being busy – next year is going to be crazy as well.

HOW DOES IT FEEL PLAYING WITH SUCH AN ESTABLISHED BAND?

The hardest thing was that the previous drumming had such character and the music they made was very original. A big part of it for me was living up to that, not necessarily being the same but showing something of myself – I haven't really done that before. I was worried about getting the first few gigs out the way, which we did in America in August. That was scary because it was 19 songs and for every one I had something to remember. Now I feel a lot more comfortable.

DO YOU FEEL THAT THE BAND HAS CHANGED THE WAY YOU PLAY?

It definitely has. The way that I approach

WorldMags.net

drumming, even in this short space of time of a few months, is changing. I don't really know what it was like before but I've noticed that I want to create more riffs on the drums rather than just playing grooves. A lot of the drummers who inspire me at the moment do that and they have really strong ideas – even if they're simple they're really saying something. I feel that I'm understanding how to match things with other parts and instruments a lot more and am conscious of doing what is right for the music in general.

HOW ARE YOU FINDING THE TOURING, IF YOU WEREN'T DOING MUCH OF THAT BEFORE?

We haven't done so much yet but there's a lot coming up. This may change in six months but it has been really cool so far. I'm really enjoying seeing new places although the travelling is not so much fun – I have a phobia of flying!

YOU SAID THAT YOU'RE GOING TO THE GYM AFTER THIS INTERVIEW. ARE YOU CONSCIOUS OF HEALTH AND FITNESS WITH YOUR PLAYING?

I haven't been at all. This is a recent thing. I've been a member of a gym for a while but didn't go because I got caught up with other things. I'm going away in a week so it might not do much but I'm trying to do something before because they're long gigs with fast playing and I need a lot of stamina. I want to be more aware of that for my playing but also for my general health.

DO YOU STRUGGLE WITH NERVES AT ALL?

I used to struggle with it a lot. Most people get nervous but I used to feel so bad before a gig and then I'd be so aware of what I was doing in a bad way. Part of dealing with it must be experience because the more you play the easier it gets to handle it. I always think, 'If I did that gig then I can definitely do this gig' or 'now that I've played to a crowd of this many people I know I can do that.' I comfort myself with that – I've done it before so I can do it again because nothing would suddenly change to mean I couldn't. That's one technique. The other thing I do, which is new, is to warm up on a little pad with really thick sticks. I don't know if it really does anything but it's nice to feel that I'm warming up and have something to do with nervous energy. I just face it head on and keep in mind that if there's a mistake on stage then you just keep going.

EXACTLY. WHAT'S THE WORST THAT CAN HAPPEN?

There's no point in hiding it. In interviews with drummers I want to know how people do things so I think being honest about it is the best way. I have been so nervous before but if you keep going through it, eventually your hands just know what to do without even needing your head.

IF YOU'VE GOT TIME, WHAT ARE YOU WORKING ON?

I have time because it's the calm before the storm. I've been working on parts and riffs – playing ideas that aren't all about technical playing, although I still do work on that side of my drumming. I've been working on odd time signatures, which I really wasn't that into until recently. I'm trying to come up with more inventive parts. I really want to work more on my left hand and I always want to work with the metronome to stay consistent. I've been a bit neglectful of the pad while I've been home but I'll get back to that again soon.

WHO DO YOU LOOK TO FOR INSPIRATION AT THE MOMENT?

I have three favourite drummers – Steve Jordan for groove, Ronald Bruner Jr. for crazy technical playing and Fabrizio Moretti, the Strokes' drummer. I think the whole band is great but the way he comes up with stuff is brilliant. I'm trying to be more like that – not just play the groove but think of things that are interesting and match what everyone else is doing. ●

GEAR BOX

Drums: *Natal*
Ash Fusion in Red Sparkle
22"x18" kick drum
16"x16" floor tom
14"x14" tom
12"x9" tom
10"x8" tom
14" Natal Stave snare

Cymbals: *Dream Cymbals*
14" Bliss hi-hats
16" Bliss crash
20" Bliss crash/ride
20" Bliss paper thin crash/ride

Drumheads: *Evans (coated)*

Sticks: *ProMark*
5As

WorldMags.net

ARCADIA

GREY STRATA

RHYTHM RATING ★★★★★

RHYTHM FIVE STAR REVIEW

IN STORES NOW.

ARCADIA RANGE STARTING FROM £299(SSP)

"With premium features from Natal's high-end lines, adapted for the working drummer, the Arcadia series sets a stunning new standard for entry-to-mid-range kits."
Rhythm Magazine December 2015

VALUE FOR MONEY ★★★★★ PLAYABILITY ★★★★★ BUILD QUALITY ★★★★★

* Kit shown - Arcadia UFXP Grey Strata. (Cymbals not included).

NATALDRUMS.COM | #DREAMITDRUMIT

NATAL DRUMS & PERCUSSION
Part of the Marshall Amplification Group of Companies.
Marshall Distribution UK, Denbigh Road, Bletchley, Milton Keynes, MK1 1DQ. England.

NATAL EST. 1965

LP® RAW™

FROM THE

A NEW SERIES OF STREET INSTRUMENTS THAT DEFIES BOUNDARIES

Explosive, expressive, dynamic. LP RAW is street-inspired percussion designed to take creativity and performance to new rhythmic heights. Thunderous toms, melodic percussion and unique new sounds.

Drummers, percussionists, DJs, singers, bands — it's time to own the beat.

GEWA music GmbH • Oelsnitzer Straße 58 • 08626 Adorf • info@gewamusic.com

WorldMags.net

ROLAND GAJATE-GARCIA
Dancing With the Stars

LE CASTLE VANIA
D.J/Electronic Musician

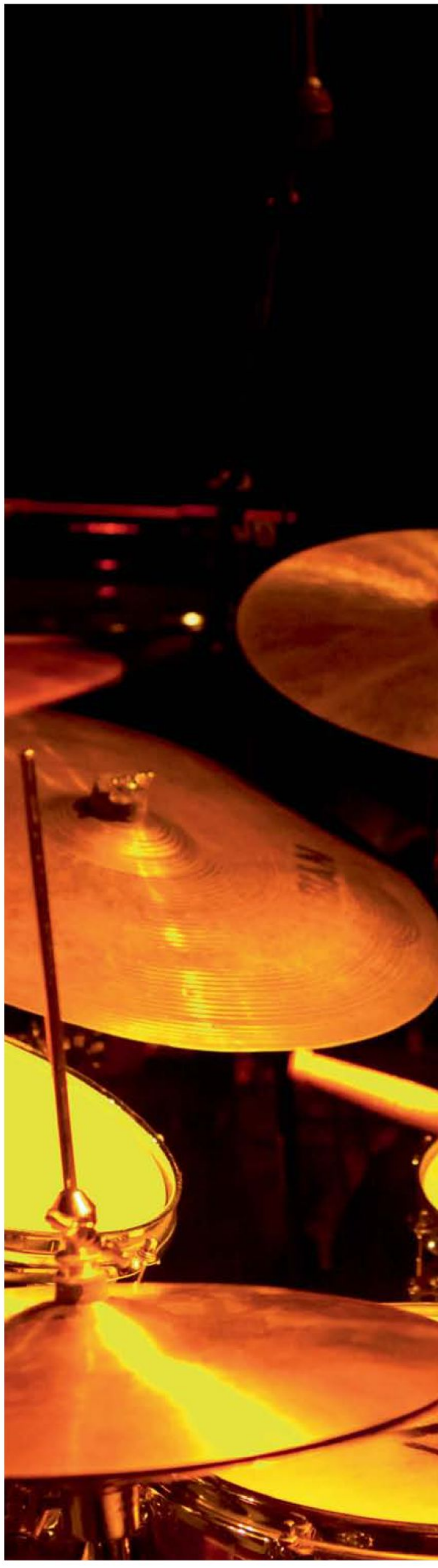
STREETS TO THE STAGE

TRASH SNARE™
POTZ®
JANGLE BELL™
STREET CANS™

LPMUSIC.COM/RAW

WorldMags.net

A PEOPLE PERSON



Brad Webb talks about his days playing for Amy Winehouse as she promoted *Frank*, taking drum advice from Steve Jordan and his current gigs with Jamie Cullum and Paolo Nutini

Words: Andy Hughes **Images:** Andrew Corrigan

Brad Webb may well moonlight as Jamie Cullum's right-hand man, bringing jazz to new audiences worldwide – but a quick glance at his CV shows that he is a long way from being just that.

We are sitting in a hotel in Montreal, where Jamie is playing a major concert at the world famous Jazz Festival. That's in a few hours' time; first, let's find out some background on Brad. "My dad was a businessman but he was also a part-time drummer as well. He used to play with Peter Skellern (1970s pop star and TV host) so he was a good player. Dad had a 1960s 'Ringo' kit set up in our home, and I used to go and have a bash on it from virtually the time I could walk. My dad did show me some simple things to play but I was like a lot of young wannabe players in that I used to put records on and play along with those."

In his earliest days as a professional player, Brad worked with Amy Winehouse and also a pre-fame Jamie Cullum. "It was like a lot of gigs in this business – it all came through word of mouth. There was a core of really good musicians who used to play in London and they needed a backing band. I was part of a trio and we used to back the singers. The trio would do a set first and then the singer would come on and do their songs and we would be their backing band. Amy was one of them, Jamie was another. We enjoyed playing with Amy a lot and we were really pleased when we got drafted in to play on her live shows when she went out to support her *Frank* album. We did actually play here in Montreal, I remember.

"Jamie and I got on really well personally and we stayed in touch for the time before he got his own band going. We used to text each other and meet up from time to time. We had a great musical link and we liked the same bands and musicians so that was always something we would talk about. I believe that a personal and a musical connection are really good if you can get both of them with the people you work with. It makes life so much easier when you are spending all that time together travelling and working."

BLUE NOTES

Before joining Jamie, there was the matter of his time with the Blue Man Group – a theatre company who began life 'disturbing' commuters on the Lower East Side of New York, before achieving global success. The group needed a drummer and Brad Webb fit the bill.

"I have always played a wide variety of styles," says Brad. "This was another word-of-mouth thing where I was told they were looking for drummers. Ralph Salmins (the Waterboys) was asked to join them but it's not really his kind of thing, as he was the first to admit, so he gave me a call and told me they were auditioning, and that I should go down and see what was happening, so I did.

"There were about thirty drummers there; I got the gig and played with them in the West End for two-and-a-half years, and then we went on tour to Europe and Japan. I still work with the company now – I teach the actors who are drummers with the company how to play the parts they need for the stage productions. Really, we get actors who can drum, rather than drummers who can act. They don't need to be super-talented as drummers, there is a rule that nothing is faster than a sixteenth note. They need to be able to master the basics and hold solid single beats and have a sense of rhythm. When I audition drummers, I usually get to see about two hundred and pick from them. I can tell pretty much straight away if a guy has the basic skills and has enough of a sense of timing that I can teach him what he needs to know. Timing is something you've got or you haven't, and if it's not there, nothing can put it there, so that is almost a built-in reduction process."

Another of the lines on Brad's enviable CV is his time playing with musical comedian Tim Minchin. Another non-standard experience, as Brad explains. "Tim is pretty left-field to be honest. He calls himself a comedian first and foremost but he is an amazing musician and he knows what he wants. One of the things about working with Tim is that he has spent so many

WorldMags.net

WorldMags.net

many years working on his own that his timing ebbs and flows just as he feels it, which was never a problem because he only had himself playing along and he always knew where he was going with everything. Now he has a band and it was my job to be the timekeeper; to try and keep time for all the musicians with him was not always easy. Tim has got the hang of working with musicians now; he knows he has to follow a structure and he can't just go off freewheeling like he could in his early days. It was a matter of feeling the dynamics of the show and working with Tim as his timing changes for the different parts of the evening. It was concentrated but very enjoyable."

What Tim Minchin and Jamie Cullum have in common is that they are both masters of all they survey – the artist leads, the band follow. "Oh yeah, Jamie doesn't do a set list... he just decides what he is going to play next, he starts and the band follows on and gets into gear behind him. We have a set list of maybe up to 40 songs that Jamie can call on and we have all learned those songs and can drop into them instantly.

"If we are working with a big band, like we are tonight, then we have charts because they have to know what's going on, which they can't pick up from a few rehearsals, or as in the case of tonight's band, just today's rehearsal! Jamie is quite fond of picking up a song we haven't played for ages, and I am left thinking, 'What did I do on this one?' It does keep things fresh and interesting, that's for sure."

So is there really a massive difference between playing rock music and big band jazz, Brad? "It does depend largely on your definitions of the styles. Jamie is a jazz musician but his shows have definite aspects of rock in terms of his style and presentation. What is common is the most obvious thing – timekeeping. As the drummer, you are the beat keeper and everyone works to the beats you give them. If the tempo is not right, it's you they all turn round and look at. It is a generalisation really, but as I say, styles do vary a lot. The majority of jazz is about intuitive playing and improvisation but there are plenty of rock bands who go into that style of presentation when they play on stage."

LEARNING FROM THE MASTERS

So let's talk about influences – always a good way to gauge how any drummer has arrived at the style they play. Brad is no exception to that particular rule. "I have phases of listening to people and sometimes that has depended on the gigs I am doing at any one time. I love Dave Grohl and Taylor Hawkins, and I love the playing of Abe Laboriel Jr who plays with Paul McCartney. I did a series of gigs with different singer-songwriters, so I listened to players like Levon Helm and Steve Gadd. I was fortunate to have a long conversation with Steve Jordan about drums – that was really instructive.

"Talking with Steve was great because we didn't talk about things like techniques and styles, instead he talked to me about listening and immersing yourself in the style you are going to work with next. He also gave me tips about focusing as a musician and learning to relax properly while I'm playing – things that you really need to know but no one tends to teach to you. What happens is, you pick these things up without realising as you go about your business as a drummer, but hearing it all out loud from someone like Steve Jordan gave it all a sense of perspective. Let's face it, anything Steve Jordan is going to tell you about drums is worth hearing, so I was very grateful for the time he spent with me and I learned a lot.

"The most important lesson that Steve taught me was to be picky. Be fussy about your own playing, make sure you know you have nailed

that rudiment and got that pattern down right when you are practising. You have to know in your heart that you have got the things you need to do your job. There is no mileage in fooling yourself. Go that extra mile, learn that additional song in case it comes up. Above all, be prepared. That sort of attitude is really valuable and I have made sure I put those lessons into practice."

Is Jamie Cullum a musical director or does he give his musicians plenty of scope to put their own style into the mix? "He's a bit of both really. Jamie loves everyone to be relaxed when they are playing. He's the exact opposite of someone like James Brown who used to fine his musicians if they made errors. Jamie likes people to almost celebrate if they make a mistake!

"After this tour with Jamie I am going out with Paolo Nutini on tour. That is more of a pop gig so it is more arranged with definite parts to

GEAR BOX

Drums: *DW (and assorted vintage kits: Ludwig, Rogers, WFL, Slingerland)*
Collector's Series/Jazz Series

With Jamie Cullum:
22"x18" kick drum
16"x16" floor tom
13"x9" rack tom
Plus 'remote' jazz kit:
18"x16" kick drum
14"x14" floor tom
12"x8" rack tom

With Paolo Nutini:
22"x20" kick drum
16"x16" floor tom
13"x9" rack tom

Snares:
14"x5.5" DW Super Solid
14"x5" Brass DW Collector's
14"x5" Ludwig 60s Acrolite
14"x8" WFL
14"x6" Ludwig Millenium
14"x5" Slingerland Radio King

Cymbals: *Sabian*
14" or 15" Artisan hi-hats
21" Artisan light ride
21" Groove ride
20" Artisan crash 18" legacy crash
22" Flat bell HH ride with rivets
17" Stage crash

Drumheads: *Remo*
Coated Ambassadors/Emperors (pop/rock batter heads)
Skyntone (jazz kit)
Clear Diplomats (resonant heads)

Sticks: *Vic Firth 5A Hickory*
Peter Erskine Ride Stick
Heritage Brush

Hardware: *DW*
Cases: Protection Racket AAA
In-Ears: ACS
Electronics: Roland SPDS-X

WorldMags.net

play, different from the way Jamie works. With Paolo, any mistakes are more obvious because of that structure and I will have to remember that and make sure I adjust my technique and my approach. But that is all valuable experience – working with different musicians who play different styles – I always recommend that any drummer gets as much and as wide a level of experience as possible."

GETTING A GRIP

Since we are talking (mostly) jazz drumming, let's chat about those specialist aspects of jazz drumming – matched grip or traditional, and of course, brushes. "I'm usually a matched grip player because I find it more comfortable in most situations. I can use traditional grip, and I do when I am playing in a trio or in a small room where I need to be able to get that subtlety and quiet technique going. Traditional grip gives you a lot more control of the stick tips, and if you want to stroke the drum head or the cymbal, that is easier to feel with that grip. But as I say, for the most part, I am a matched grip drummer. I think anyone should find what is comfortable for them, what works for their own particular style and the music they play, and go with that.

"Brushes are quite hard to get the hang of. For a start, your hands are moving from side to side and round and round, not up and down, so the feel is against everything you instinctively do as a player. There is a rudiments book for brushes playing (*Brushworks*); it was written by Clayton Cameron who used to play with Tony Bennett. I used that book to get my brushes playing started, and it honestly felt like learning to play drums all over again. It's a very useful tool to have though, if you play jazz."

Have you managed to avoid bad habits? "I have, pretty much. I taught myself until I was about 10 and then I went for lessons with Bob Armstrong, who is a wonderful teacher. Bob taught me to police my own bad habits. I am aware of what can happen when I play on other kits than mine. If the stool is too high I get back pain and if the snare is too low my right wrist hurts. I still play gigs where I set up and break down my kit so I really appreciate having a tech along on tours with Jamie and with Paolo. Pro drummers are techs' nightmares. No matter what they set up, when the drummer sits down they will adjust something. My tech on this tour told me he had locked all my cymbal stands in the places where I had them last night, and when I sound checked, I still tinkered with them. I could see him looking at me and I knew why. It's a drummer thing!" ●

WorldMags.net

TOM MOWFORTH

LIMB

London band Limb's sound has been described as 'dancefloor sludge'. What's not to like about that? Drummer Tom Mowforth takes us behind the scenes to see where the band's 'doomy' sound comes from...

WHAT DO YOU SOUND LIKE?

The sound of Limb has primarily been described as 'stoner/doom', however our latest album has been described as 'dancefloor sludge' which I love.

HAVE YOU GOT ANY ALBUMS OUT?

We have a new album out through New Heavy Sounds, entitled *Terminal*, which was released in September. It's the second album of the band but only the first featuring me. Previously I had worked with Uncle Acid and the Deadbeats, and can be heard on their album *Mind Control*.

WHO/WHAT INSPIRED YOU TO TAKE UP DRUMMING?

My uncle's friend called Sweaty (Graham) had this amazing massive white Tama kit. I remember seeing it as a child and being mesmerised by it. I actually lied at school to take up lessons and said that the kit was mine; no 10-year-old could afford or should have a 15-piece kit and I don't think they bought it for one second. Nonetheless, my enthusiasm shone through. Professionally, I've always been impressed with Pat Torpey and watching his videos and live shows has seriously made me up my game.

WHAT HAVE BEEN YOUR DRUMMING HIGHLIGHTS SO FAR?

Originally I received a scholarship through a magazine to study at Drumtech. Following on from that, I did a three-week tour of Brazil, pulling double duty with a rock band then filling in for headline Reggae Maestro/Italian Universal artist Anansi. I spent a couple of years in Uncle Acid which resulted in *Mind Control*. I was resident dep for the Answer and did some festivals with them. Working with Russ Russell (on the new Limb album) was incredible. I didn't think it was possible to have as much fun as we did in the studio making the record.

WHAT'S YOUR CURRENT SET UP?

As of writing this I am exclusively using Tama drums and hardware and Zildjian cymbals. My kit is a Tama Starclassic in Scorched Copper Burst – it's a custom job with really thin shells. 24"x18", 13"x10", 15"x15", 16"x15" with either 14"x6.5" Power Metal steel or bronze.

My cymbal set-up is a variety of Zildjian; 21" Sweet Ride, 17" or 18" and 19" A Custom Medium crashes, 18" or 20" Avedis China and 16" K Light hats.

WHAT HAS BEEN YOUR FAVOURITE VENUE TO PLAY AT?

A couple of festivals with the Answer were a lot of fun. Packing the Brudenell Social Club in Leeds to the rafters on the first night of our tour with label-mates Black Moth was incredible. We were quite literally a wall of smoke, sound, and bright white lights. Islington Academy is always another fun one.

WHAT'S YOUR FAVOURITE ALBUM OF ALL TIME?

Furiosity by Monster Truck.

WHAT'S THE BEST GIG YOU'VE EVER SEEN?

KISS at the Forum, or the Wildhearts reunion at Scarborough Castle. Being at Dave Chappelle's Juke Joint last with Prince/Stevie Wonder's backing band was incredible also.

WHICH DRUMMERS, PAST OR PRESENT, INSPIRE YOU THE MOST?

Pat Torpey, Jean-Paul Gaster, James Heatley, Steve Kiely, Mikey Sorbello. The classics: Bonham, Paice, Porcaro, Chambers should go without saying!

RINGO STARR, CHARLIE WATTS OR KEITH MOON?

Ringo – he's a game changer!

LIMB ARE:

Tom Mowforth – drums
Rob Hoey – vocals
Sam Cooper – bass
Pat Pask – guitar

Limb on the tube...
http://bit.ly/1iEM63g

the analog sound

in a digital world

Jojo Mayer

Vintage Pearl Finish

Scan the code
to watch our
Vintage Series Videos!

With the new Vintage Series, SONOR brings back an iconic sound and look from the early days of modern drum set manufacturing.

The SONOR team, in cooperation with artists and collectors, worded tirelessly to bring the new Vintage drum line as close as possible to the look, feel and sound of its predecessor the Teardrop era drums.

Like in the original Teardrop drums, the Vintage drum series feature hand-selected premium German Beech shells. The rounded bearing edges, used until 45 degree edges were introduced in the 1970s expands the range of SONOR sound options.

Being sure not to overlook any details, SONOR has redesigned the Superprofil triple flanged hoops and brought back the timeless SONOR badge and logo used in between 1952 and 1961. All these features are combined in a modern „Made in Germany" manufacturing process.

Travel back in time to the legendary era of crackling vinyl, clicking amps and the birth hour of Rock'n Roll.

WorldMags.net

SONOR drums

sonor.com

Drum Tech Diaries

© Tina K

Rudimental: The big London show!

The big show looms – will it be a success?

When a band has a BLS (Big London Show) it is important to remember the steps they have had to take to get there. From initially meeting to messing around with ideas in bedrooms, to rehearsal rooms, then first nervous steps into the live arena, sold out shows, tours, flights, chart success, press and now here – backstage at a venue they could have only dreamed of playing all those years ago. Are they ready?

With massive headline shows worldwide already in 2015, Rudimental are eager to end the UK tour with a bang (literally as there are 40 confetti canons and streamers ordered in specially). Having just completed a US tour and then a four-date UK run, the final night sees us arrive at Alexandra Palace, capacity of 10,000, which is easily the biggest standalone UK show Rudimental have played.

As I have mentioned before on these very pages, the BLS can cause certain usually unflappable people to quiver with nerves. However, this band and crew seem to be different; everyone is ready and confident. And why wouldn't they be when the band are renowned the world over for their live shows?

Logistically, the BLS requires more planning and forethought. The staging is bigger, the lighting package grows hugely and the PA department doubles in size. Almost everything changes (apart from the backline – this

equipment remains the same, whether playing the Dog and Duck or Wembley Stadium), this reaffirms the importance of getting it right every night, in spite of where you are. Of course other pressures may creep into the show but, in general, if everyone looks after their own domain, the show has a great chance of being a success.

With this firmly in my mind, I arrived early on the Friday to begin the build. Most of the staging, lighting and PA guys had been in the day before to build the rig so that it was ready for us at 9am sharp. I checked on my riser and began to build the kit, polishing up as I went along. The drums sounded great and although aesthetically the heads looked like they needed a change, sonically they were singing. Once the kit was up, I turned to the electronic part of the build and related housekeeping. I backed up the sounds on both DTXs as I knew that there was to be a long sound check with the MD and that changes would be possible.

Sure enough, the two-and-a-half hour sound check brought a whole raft of changes, from simple volume discrepancies to complete patch changes. None of this would affect the running of the show, but as we had two rigs I backed up the new changes so that I could transport them to the second rig for the Euro tour that would follow this.

With show time approaching, I had some time to spend with some guests: a few friends and some of our endorsee partners from Tama and Vic Firth. Drinks and towels prepared, I took my position behind the riser and waited for the show…

It's a great feeling when it all comes together, which this show did. With one BLS successfully done and dusted, the band, whose trajectory is still on the up, have announced an even bigger BLS at the O2 Arena in March 2016. How does the saying go? No rest for the successful… ●

FOLLOW MARTIN ON SOCIAL MEDIA

www.drumtechsupport.com
www.facebook.com/drumtechsupport
martin@drumtechsupport.com
Twitter: @drumtechsupport

DTS

WorldMags.net

BackBone DRUMS

CREATE THE BEST

As drum teachers, we have a massive responsibility to our students to help achieve their full potential. We cannot let them be restricted by our limitations, poor organisation or lack of structure.

Backbone drums has been created over many years to give drum teachers as much support in this role as possible and is now ready to launch to the world at the London Drum Show 2015.

The core of our syllabus is a range of books that cover almost every technique, concept and style. They are presented in levels and run in line with current music grade requirements, each with a CD of original music for real life practice.

To support this, our lesson management software allows teachers to monitor student progress, analyse strengths and weaknesses and record contact information, lesson plans and notes. Our website's teacher zone also has extra lesson content, tutorials and business management tools.

Visit our website or come and see us at stand 112 to see how we can help you create the best.

Photo: Muhammad Ali, arguably the greatest heavyweight boxer of all time, owed a lot of his success to his loyal coach Angelo Dundee.

www.backbonedrums.com

ALTOGETHER NOW

Take the power back with a teaching co-operative

Drastic cuts to local authority budgets have hit music services across the country. In these trying times, music teachers all over the UK are taking power back thanks to the resurgent co-operative moment. So how might a co-operative boost your teaching career?

WHAT IS A CO-OPERATIVE?

A co-op is a business that exists to serve its members. Each member has an equal say in what the co-operative does and how it does it. It's democratically owned and controlled; if you are a member, you can be master of your own destiny.

There are different models for co-operatives. One example you might be familiar with is the worker co-operative, owned and controlled by their employees. Another is the consumer co-operative, owned by their customers for the purpose of purchasing goods and services.

Music teacher co-operatives, like those in Newcastle, Swindon and Milton Keynes, are consortia co-operatives. They provide services to an association of self-employed traders, freelancers or small independent businesses – like music teachers, who would then also own and control the company. Their priority is to provide music teaching that customers want, in an affordable way. How? They get to decide that for themselves.

CO-OPS HAVE THEIR ADVANTAGES

Co-operatives are democratic. A music teacher co-operative is owned and controlled by its teacher members. That has other benefits too; encouraging personal responsibility, entrepreneurship and innovation.

They can be cost effective. How much parents and schools pay depends on the cost of the teachers' fees plus a service charge based on what the co-operative needs to run. There's nothing else taken off the top, so you get the money you earn, and if there's a problem fees can be quickly adjusted. Overheads are low, and financial decisions are accountable to teacher members.

And co-ops are free from political interference. In fact, many music teacher co-operatives have formed to plug the gap created by a political decision. For example, Swindon Music Co-operative was formed in 1998 after the council decided to disband the local music service.

As with all things, there are disadvantages too. A co-operative does not guarantee work, especially if you teach a niche instrument. As a teacher, be aware and committed before taking the plunge.

WE CAN HELP

Fifteen million people are involved in over 6,000 registered co-operatives in the UK, contributing £37 billion a year to the UK economy, according to a Co-operatives UK study.

If you'd like to join them, 'Altogether Now: a guide to forming music teacher co-operatives' is a good place to start and available via www.theMU.org/AltogetherNow. ●

GET IN TOUCH

To find out if there's a local co-operative you could get involved in, a co-operative starter pack, or advice on any other aspect of your career, get in touch with your MU Regional Office via theMU.org/contact

The Musicians' Union has been protecting the rights and interests of working musicians for over a hundred years, and 30,000 professional and student musicians currently benefit from the MU's comprehensive range of services. These include career and business advice, rights protection, free instrument insurance, free contract and partnership advice, £10 million public liability cover, legal advice and assistance, plus access to a network of musicians of all ages across the UK. For anyone serious about being a working musician, whether in the live arena, in the recording world, as a teacher or writer/composer, the MU gives musicians a voice – individually and collectively – to help nurture and improve the industry and to ensure that every member has the support and protection they need.

More info: www.theMU.org. Follow the MU on Twitter: @WeAreTheMU.

Musicians' Union
mu

WorldMags.net

bellpercussion

5 & 6 Greenock Road London W3 8DU | 020 8896 1200

HOW MANY DRUMMERS DOES IT TAKE TO CHANGE A...

...NEVERMIND

Seasons Greetings

FORGET ALL THE CRUEL JOKES MADE AT OUR EXPENSE AND GET
YOUR FRIENDS AND FAMILY TO BUY SOME XMAS TREATS FROM BELLPERC.COM ;)

VISIT OUR

Shop

Rehearsal Studios
www.bellstudios.co.uk

Website
www.bellperc.com

WorldMags.net

iDrum

NEVER MISS A BEAT

EXTRA CONTENT IN OUR DIGITAL EDITIONS

AVAILABLE ON iPAD, iPHONE AND ANDROID

VISIT pocketmags.com

Available on the iPhone App Store

THE BIG 10

Musical greats answer our 10 big questions on what they look for in a drummer. This month is Graeme Flowers, trumpet player extraordinaire. Graeme has worked with Kylie, Taylor Swift, John Newman, Kyle Eastwood, Quincy Jones, Jools Holland and Gregory Porter in his enviable and genre-spanning career

Devised by: Gavin Harrison **Words:** Gemma Hill **Images:** Clearvisionimagery.co.uk

1 What are the most important elements that you look for in a drummer?
Internal pulse, awareness and positive attitude.

2 Is reading notation important?
It's not essential but an understanding of how bars and repeats are notated could help a drummer read another instrument's written part and understand the form and structure of a song.

3 What is the minimum level of ability you would expect to work with?
Just good basic time. I'd prefer them to play with no 'chops' and good time, rather than someone who thinks they are Dennis Chambers, but slows down!

4 What are the most common mistakes drummers make?
Allowing ego, gear and self-promotion to take focus away from the music.

5 Do you have any comments to make on dynamics and balance with the elements of the drum kit?
Some of the funkiest drummers I've heard are the quietest. I love James Gadson's feel. Also, as instrumentalists, we are all battling against samples so the more human you can make something feel, the better.

6 Is playing with a click important?
It's very important. Get used to splitting your brain in that way while still staying 'in the room.' However, relying on it too much may mean that you struggle on your next pub gig after that big pop tour.

7 How essential is it for drummers to have a good personality and attitude?
It's vital for all musicians. With an artist out front (singer or instrumentalist), it's important to be supportive and help them as much as possible, regardless of what you really think.

8 Do you have any comments to make about tuning and drum sounds?
Tune your kit appropriately for the music you are playing, not for the other drummers you are trying to impress. Think like a producer.

9 Have you had any drummer-related problems in your work?
Just people moaning about traffic, parking and loading in… kidding!

10 Who are some of your favourite drummers to work with, and why?
I've recently recorded with Keith Carlock and have worked in various settings with drummers such as Ralph Salmins, Neal Wilkinson, Jeremy Stacey, Troy Miller and Andy Fisenden. They are all world class and make everything feel right. I also love playing with Simon Lea, Dave De Rose, Pat Illingworth and Jarrod Pizzata. They may not be so well known but they are also world class players with all the elements that I love: time, feel, taste, 'fire' when needed, listening and positive attitude.

WorldMags.net

BEAT ON THE STREET

Rhythm Base show us around their shop in Glasgow this month, which they say is Scotland's largest drums and percussion store

ESTABLISHED SINCE…

2006

PRODUCT SPECIALISTS IN?

All top brand acoustic and electronic kits – specifically DW, Craviotto, Yamaha and Roland.

SERVICE OR REPAIR CENTRES?

We regularly service and repair kits and snares and offer free drumhead changeover and tuning.

SOUNDPROOF BOOTH/ROOM FOR VISITORS TO TRY BEFORE THEY BUY?

Absolutely. Since day one our demo room has been a busy space.

ARE THERE ANY PARTICULAR LINES THAT ARE EXCLUSIVE TO RHYTHM BASE?

We love to see one-off custom kits on our sales floor from DW Collector's, Craviotto Solid Shells to Ludwig Classic Maple and Pearl Masterworks.

FREE DELIVERY?

Over £100 gets you free UK mainland delivery.

ANY CLINICS COMING UP?

We have Brian Frasier-Moore (Madonna, Justin Timberlake) coming back soon. He'll be teaching the full day of Saturday 19 December in our teaching facility 'Drummers Only'. In May 2016 we'll be holding our second Glasgow Drum Show. The 2015 show was a great success.

ANY TUTORIAL FACILITIES OR WORKSHOPS FOR LEARNERS?

Our 'Drummers Only' facility has four teaching rooms, all kitted out with Mapex acoustic kits and Zildjian cymbals.

ANY NEW MODELS AVAILABLE?

Some of our staff are very attractive but not quite at model stage as yet…

DO YOU HAVE GEAR FOR HIRE?

No.

STORAGE AND PROTECTION SOLUTIONS FOR KIT…

Is that fancy talk for bags and cases? We're big on Ahead Armor and Hardcase.

IS THERE A NEWSLETTER FACILITY CUSTOMERS CAN SUBSCRIBE TO?

Indeed. We regularly send out emails to our customer database with all our latest new and pre-owned gear. ●

CONTACT

Rhythm Base
0141 429 3799
www.rhythmbase.co.uk
Open: Mon-Sat 10am-6pm
Sun 12pm-5pm

WorldMags.net

GRAHAM RUSSELL DRUMS

The UK's Largest Drum Store

5000 sq foot of Drum Heaven

"I love this place. Over the years I have picked up some fantastic deals, and although I usually know what I want when I visit, I end up walking out with something better than I'd expected"

"Graham Russell Drums is simply the finest drum store I have ever visited - period. It is like Santa's Grotto for drummers. The quality of the stock is amazing - something for every budget"

"Simply Brilliant, a welcoming atmosphere with friendly staff that are passionate and great players. Graham's shop eliminates the faceless ness of music stores today"

Scan me for directions

Graham Russell Drums,
Unit 5 Axis Park,
Newgate Lane
Fareham,
PO14 1FD

Opening Times
Tues-Sat 10am-5pm
(Late night Thurs til 8pm

Free parking - 5,000 sq ft Show Room - Friendly and knowledgeable staff.

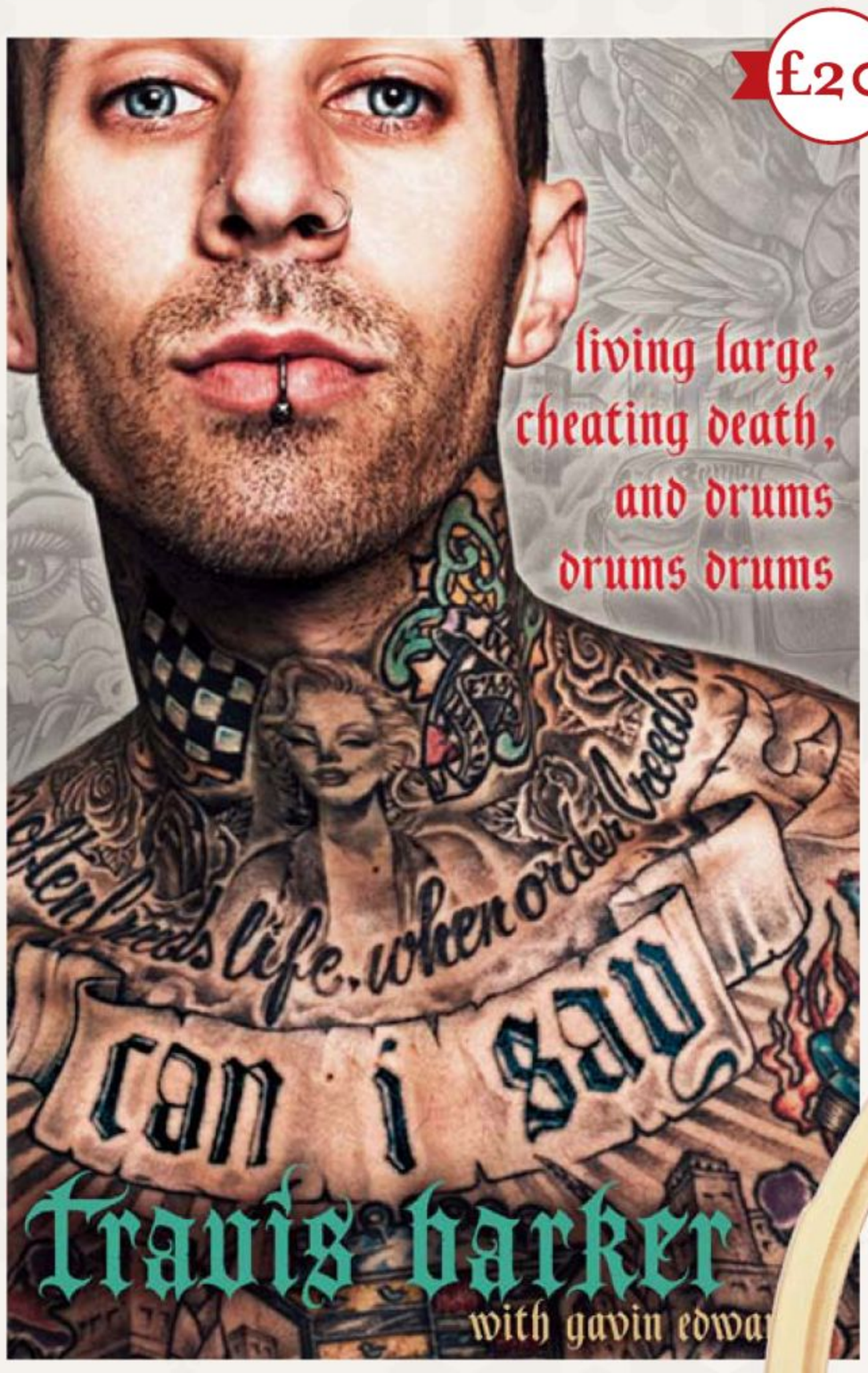
We Buy all Used Drum Gear Part Exchange Welcome

Call us on 01329 834012
or shop online at
www.grahamrusselldrums.com

WorldMags.net

Christmas GIFT GUIDE

Need gift ideas for the drummer in your life? Or maybe you have some space left on your own wish list... Here's our guide to the hottest Christmas gifts this season



£20

Can I Say – Travis Barker (with Gavin Edwards)

'Living large, cheating death, and drums, drums, drums' is the subtitle for this new memoir, which chronicles the highs and lows of the art and life of Blink 182's drummer, including the harrowing plane crash that nearly killed him and his traumatic road to recovery.

PRICES VARY

Musician Designer Gifts

Keychains, phone straps, luggage tags, metal pins and wooden or metal charms are available in plenty of drum and percussion related designs, exclusively available through Alfred Music in the UK.

www.alfredUK.com

ProLogix 12" Johnny Rabb 'Ostinato' Practice Pad with mute pad

The 'Ostinato' Johnny Rabb Signature Practice Pad features a drum pad blend in the centre playing area with a laminated elliptical pad on each side for practicing hand ostinatos and developing your rhythmic vocabulary. A blue mute is included for strengthening your muscles and decreasing pad volume.

www.soarvalleymusic.co.uk

£50

NOW LIVE!

THE NEW MIKE DOLBEAR **WEB SHOW**

The show about drums and drummers

VISIT **www.mikedolbear.com**

or our YouTube page - Drumclips

Alesis Nitro electronic drum kit

Why not try something brand new for Christmas? This new kit from Alesis is absolutely ideal for students and those looking to make the switch to electronic kits thanks to its reasonable £299.99 pricetag. There are four dynamic rubber pads, a kick drum pad with pedal, ride, crash (with choke) and hi-hats. You can really express yourself with the 40 kits and 60 playalong tracks, while Alesis claims the mounting rack is more solid than other examples at this price point.

www.alesis.com

£299.99

£12.95

Alfred's Care Kit Complete: Snare Drum

The Snare Drum Care Kit assembles everything you need to properly clean and maintain your snare, featuring the best music-educator-approved cleaning products carefully selected to create one quick and convenient package. The kit includes: a polish cloth, one oz. Superslick Lug & Nut Lubricant, a standard drum key, two replacement snare cords, foam ear plugs and a Superslick drum hardware care cloth.

£475

Istanbul Agop Xist Set

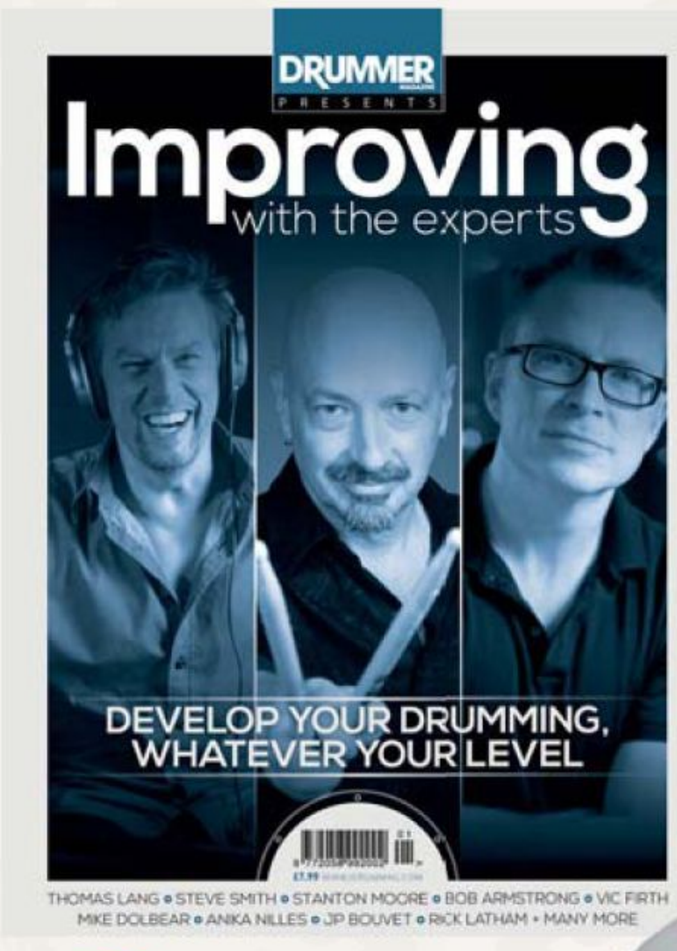
Istanbul Agop's Xist series cymbals offer clear, articulate sticking and a dark, warm crash with moderate overtones. They come in 14" Xist hi-hats, 16" Xist crash, 20" Xist ride and include a free hardcase in a perfectly matched set.

Drummer Magazine presents… Improving With The Experts

Give someone the gift of learning this Christmas. Our bookazine is filled with inspirational interviews and lessons that will help you make the most of your drumming so that you not only improve, but, most importantly, enjoy every second you spend playing.

Inside you'll find interviews with: Dom Famularo, Mike Dolbear, Bob Armstrong, Colin Woolway, Gavin Harrison, Anika Nilles, JP Bouvet, Vic Firth, Jost Nickel and more. It's guaranteed to inspire you to grab your sticks and get playing.

www.virtualnewsagent.com



£7

Ahead Single Pedal

This heavy-duty design pedal features a fully adjustable beater angle and spring tension, adjustable two-way beater (felt or plastic), dual-chain drive cam for smooth, quick action with no loss of power, Mach 1 designed floor board and maintenance-free sleeve bearings in the heel hinge of the footboard for durability and smooth action. It has a solid platform, non-skid base, stainless-steel drive shaft, and the multi-positioning hoop clamp self-adjusts to the circular shape of the drum for less damage to hoop. Includes a drum key with a storage clip on the baseplate.

www.brdistribution.co.uk

Read Audio custom moulded ear plugs

Protect your hearing (or that of your nearest and dearest) this Christmas with a set of custom moulded earplugs from Read Audio. Available in either the Amplified or Extreme filters, both come with a four-year half price replacement guarantee and a one-year warranty. Made within 48 hours in London, the last order dates before the big day are Friday 18 December (posting) and Tuesday 22 December (collection).

www.read-audio.com

ProMark Active Wave 570

The Active Wave 570 sticks were designed to meet the requirements of Glenn Kotche from Wilco, but we think they could meet yours too. It features the all new Active Grip – a heat-activated grip coating that gets tackier when a player's hands heat up and start to sweat, and the new Wave Handle, a contoured handle that provides additional grip and comfort for all fingers.

www.daddario.com, www.promark.com

£299

DW Design Series black nickel over brass snare

DW took a rolled 1mm, bead-reinforced, all-brass shell and decked it out with everything the Design Series has to offer. It's a snare drum well suited for almost any musical application and will shine in the studio, on stage or in the practice room. It's available in 5.5"x14" and 6.5"x14" and is fitted with a MAG Throw-Off, True-Pitch Tuning, and a DW Reverse Dot batter head by Remo.

www.dwdrums.com

£129.99

Alesis SamplePad 4

This is a compact all-in-one percussion and sample-playing instrument with wide-ranging capability. It comes equipped with four responsive LED-illuminated rubber pads, dual-zone trigger input and eight preset kits. With a built-in library of 25 of the most commonly requested percussion and electronic drum sounds and the ability to load samples, the only limit is the player's imagination. Intuitive navigation makes it easy to browse through kits and players can drag and drop their samples via USB on a Mac or PC without removing the SD card.

www.alesis.com

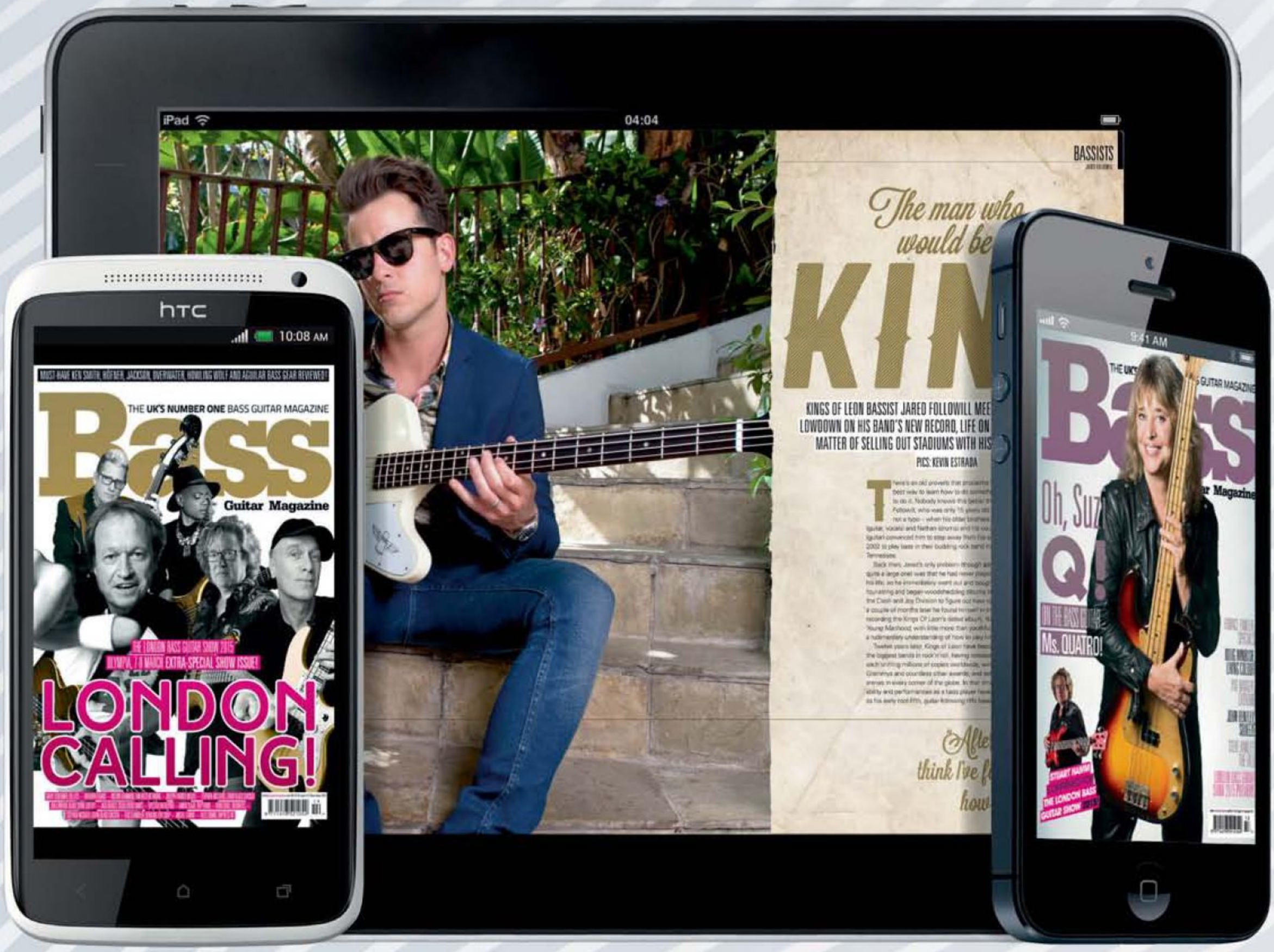
£25.95 -£31.50

VicKick Beaters

Available in felt, wood and fleece, VicKick Beaters feature spherical heads that provide a consistent striking surface. These three special models each provide distinct and appropriate levels of articulation, all while achieving an enhanced low-end sound. Both the felt and wood beaters feature a unique dual striking position. Set in the radial position, the beater provides clear articulation, consistent rebound and allows for side-by-side clearance when used on double pedal set-ups. The flat position increases beater surface contact for enhanced sound. The fleece beater is crafted with an oval felt core and sets up in one position.

www.vicfirth.com

Bass Guitar Magazine



DIGITAL EDITIONS

AVAILABLE ON iPAD, iPHONE AND ANDROID

VISIT pocketmags.com

Available on the iPhone App Store

£160

Ahead Spinal G drum throne

The new line of Ahead drum thrones offer style, stability and adjustability. Exclusive Spinal G models support body geometry and have 'Ergokinetec Comfort', which allows the tailbone to hang naturally rather than being compressed against a seat, the pelvis to move reciprocally in three dimensions and the legs to have more natural movement, helping lower back and shoulders when sitting and playing.

www.brdistribution.co.uk

£6.95

Vic Firth Universal Practice Tips

With the new Vic Firth Universal Practice Tips, virtually any drum set or concert stick model can be converted into a quiet practice stick within a matter of seconds. Vic Firth Universal Practice Tips feature a special moulded rubber design that creates a secure grip on the existing tip and allows for easy and repeated application and removal. The hardness of the rubber tip produces an authentic feel and also creates interesting timbres when played on drums and cymbals. Each package contains two pairs of rubber tips.

www.vicfirth.com

£160

Ahead Armor Deluxe Heavy Duty cymbal case

This case fits cymbals up to 24 inches and comes with wheels, handles and a shoulder strap. It also features the exclusive DX-Core Hi-Impact foam system for durability, super plush removable fleece internal dividers that are reinforced with PVC inserts, an exterior 15" hi-hat compartment, a PVC reinforced bottom section and a heavy duty 600 denier water resistant exterior.

www.brdistribution.co.uk

TURN TO *page 22*

TO SUBSCRIBE NOW AND PICK UP A FANTASTIC CHRISTMAS GIFT WHILE YOU'RE AT IT!

DRUMMER MAGAZINE PRESENTS

NEW!

IMPROVING WITH THE EXPERTS

DEVELOP YOUR DRUMMING, WHATEVER YOUR LEVEL

Have you ever wondered: *How can I stay motivated to practise? What should I work on next? Where can I look for inspiration?*

Then this bookazine is for you!

- Interviews with some of the world's most famous drummers and educators including: ***Dom Famularo, Mike Dolbear, Bob Armstrong, Colin Woolway, Gavin Harrison, Anika Nilles, JP Bouvet, Vic Firth, Jost Nickel and more***
- Provides inspiration to try new things, make your practice time more efficient, and helps you have fun while you do it!
- Guides and helps you make the most of your drumming, so that you not only improve, but most importantly, enjoy every second you spend playing

** Price stated is for the print version only and does not included P&P*

Order yours now: 01926 339808

WorldMags.net

WWW.VIRTUALNEWSAGENT.COM

Gear

The upbeats, the downbeats and everything in between

68 SkyGel Damper Pads

74 La Rosa cajóns

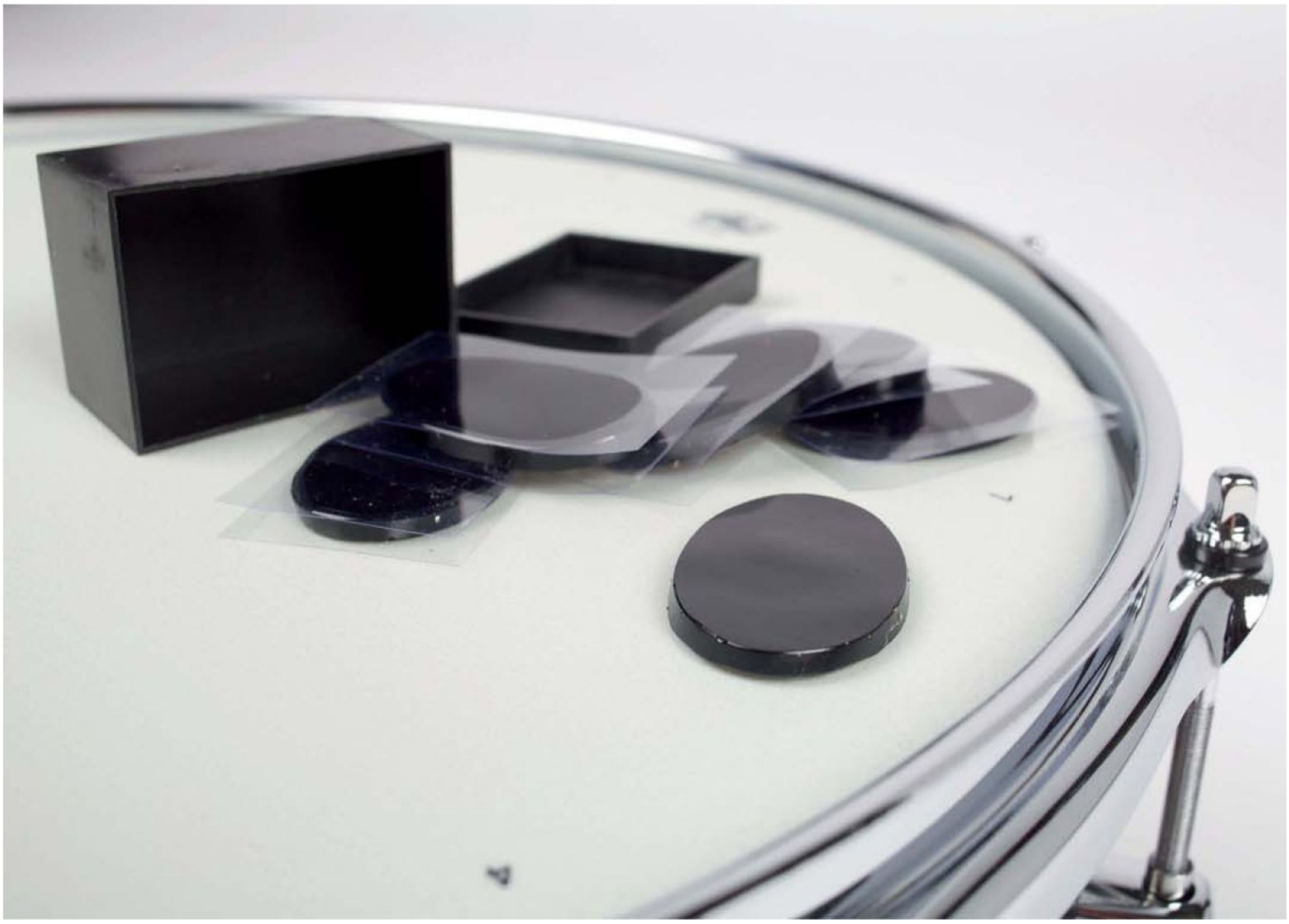
70 Pearl Wood Fibreglass Limited Edition kit

Pricing: We quote RRP prices in all our reviews, but we recommend that you shop around and visit your local drum retailer for best 'street' prices on all products featured

75 Mapex Black Panther Signature snares

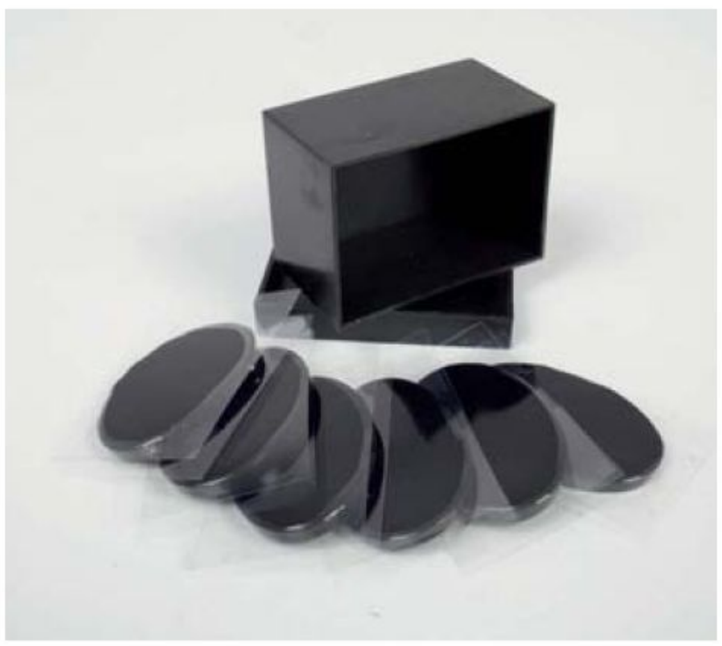
78 Remo White Suede heads

SKYGEL DAMPER PADS



Taking to the skies

Words: Andrew Ward **Images:** Richard Ecclestone



SKY GEL DAMPER PADS

Price

£6.89 per packet

Contact

The Music Shipping Company

01562 827666

musicshipping.co.uk

IN DETAIL AND IN USE

SkyGel Damper Pads are developed and designed in Germany and are another option for drummers to eliminate any ringing or unwanted noises on their drums. They are also very effective in reducing unwanted cymbal overtones. The oval-shaped damper pads are available in black or clear options – whack them on and they stay in place for instant buzz kill (while also being easily movable).

CONCLUSION

The best thing about them? They keep their tackiness. At the time of this review, we had used them for several weeks and they stayed in place the entire time. They are non-toxic, don't leave any residue and have their own storage case so they can be kept in top condition. Should they attract any dust or grime, which of course they inevitability do, then they are easily washable. Result! ●

WorldMags.net

A DRUMMER IS FOR LIFE, NOT JUST FOR CHRISTMAS

He may look cute now, but some drummers can reach over 300lb in weight and live for over 60 years.

Think. Buy a custom skin instead.

The CUSTOMSKINS.CO.UK Trust

Gift vouchers now available.

Unit 3-4 Tanfield Lea, South Industrial Estate, Stanley DH9 9XA
Tel: (01207) 282806 **Email:** enquiries@brdistribution.co.uk **www.brdistribution.co.uk**

BEAT this

New Generation Sonix Drum Kits

☎ 0845 120 4524 email: sales@percussionplus.co.uk

Sonix®

DRUMS & ACCESSORIES

The Sonix New Generation, market entry 924 Series and intermediate 922 Series drum kits deliver the sound and performance that you might expect from more expensive kits.

Enhanced features include:
- Evans heads
- Quality 6 ply shells
- Double braced hardware

The Sonix range also includes the 922 Jazz kit, 923 Junior kit, birch and maple snares, and a full range of spares and accessories.

Visit your nearest stockist, or order online at...
www.sonixdrums.co.uk

PERCUSSION Plus

WorldMags.net

WorldMags.net

PEARL WOOD FIBREGLASS LIMITED EDITION
Price
22″x14″ kick drum
16″x16″ floor tom
8″x12″ tom
7″x10″ tom
£1050
Contact
Pearl Music Europe
www.pearlmusic.com

PEARL WOOD FIBREGLASS LIMITED EDITION KIT

When the glass is always half full… of noise

Words: Tom Voce **Images:** Richard Ecclestone

Manufacturers are constantly coming up with drum designs using new and unusual materials. Pearl's new limited edition kit incorporates fibreglass into its shell – though this is neither new nor unusual. In fact, fibreglass is pretty ubiquitous. It's found in everything from waterslides to septic tanks, from the Lotus Elan to the Reliant Robin, and it's been around since the inventor accidentally blew a jet of air through a stream of liquid glass in 1932. Drummers have been using it – notably in congas – for its high attack and strong projection. Even the kit itself is not new – like quite a number of new kits today, it's a vintage hybrid – a kit that has one foot in the past and one loudly in the present.

The Wood Fibreglass originally appeared in the early 70s and was used by drummers who wanted more of everything: volume, projection, attack, fatness and brightness. For Pearl, there's no better time than the present to make a kit for drummers who want everything louder than

WorldMags.net

everything else. But there's more to this kit than simply shifting air. It really does have a special tone that I've not heard anywhere else. It resonates with pure open warmth beneath all that attacking power, thanks to the four plies of kapur wood along with two poplars and the fibreglass inner.

IN DETAIL AND IN USE

Kapur is known for its low density and ability to handle bottom end resonance, so it's the perfect foil for a material like fibreglass, which is all about attack and projection emanating from its strength and density. Fibreglass is so strong because the glass fibres have an extraordinarily high tensile strength and the plastic in which the glass is embedded has a high compression resistance. It's made, as I'm sure you know, by coating alumino-borosilicate glass filaments and bonding them to a thermoset plastic matrix such as polyester resin and then applied by hand with a brush. The seven plies total 7.5mm in thickness – relatively thick shells for a more meaty punch.

The Wood Fibreglass kit comes in very familiar standard drum sizes, but a few different configurations. The kit I played was a rock fusion config with three toms, though two-tom versions are available with three different kick sizes: 20", 22" and 24". There are four finishes to choose from, but the one you see here is Platinum Mist. As you can see, the kit looks great in the photos, but, in real life, the colour enticingly called Platinum Mist could just as easily be called Custard Cream – it's just a little underwhelming. This is a single blip in an otherwise flawless piece of kit that can be remedied very easily (thankfully, one of the four colour options is black).

The toms are suspended by Pearl's excellent Optimount system, one of a few significant upgrades from the kit's first incarnation. These omni-directional tom holders allow great precision of placement, and don't overload any part of the drum with too much stress. The heads are Remo clear Pinstripes on the toms, and Powerstrokes on the kick (clear on the batter, coated on the reso). The tom heads sit on sharp 45 degree bearing edges for clarity and bright overtones, while the bass drum is cut with a rounded edge for warmth and quicker decay. It's not unusual to see different kinds of bearing edge on the same kit – and even on the same drum in some modern kits.

CONCLUSION

Despite looking a tad ordinary, this kit is hiding something a bit different. It's like a V8 engine in a Ford Mondeo, and can blast amazing noise at any rock gig with great consistency. It's also a potential studio monster. But even though it's oozing with rock credentials, let's not forget that this was Art Blakey's kit of choice in the 80s – so this unassuming set hides both bulging power and a more subtle sensitivity sought after by one of the foremost jazz masters.

While fibreglass misses out on some of the everyday benefits of both glass and fibre (you can't see through it and it's no good for your digestion) it remains a great material for making drums.

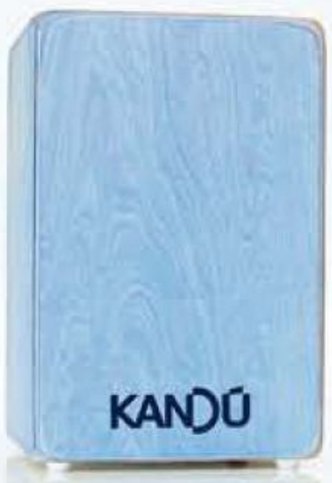
Though it never went away – it's frequently used in MRI scanners, surfboards and modern windmill blades – I'm glad to see it make a comeback as part of the humble drum kit. ●

WorldMags.net

KANDÚ

Sound crafted cajóns

Tuned to the rhythm of the world



THUNDER

Traditional Peruvian-style cajóns with no snare

TEMPEST

Snappy high definition bass/snare identity

FLAME

Our sizzling classic Flamenco-style cajón

JUNGLE

Added sound dimension. Striking wood finishes

"Beautifully constructed. A fine instrument."

Martin Ditcham, Rolling Stones, Elton John, U2, Roger Daltrey, etc.

"Great craftsmanship, superb quality and tone!"

Genji Siraisi, NY's Grammy-nominated Groove Collection

Come Hear the Difference!

Available at Foote's & other leading drum stores and from: www.kanducajons.com

WorldMags.net

LA ROSA CAJÓNS

LA ROSA CAJÓNS

Price

La Rosa Custom 12 Cajón £283

La Rosa Standard Cajón £94

Contact

EMD Music

01293 862612

emdmusic.com

See the world through La Rosa tinted spectacles

Words: Tom Voce **Images:** Richard Ecclestone

Thanks to Paco de Lucía, Spain has been the spiritual home of the cajón since the 70s. Although born in Peru, where African slaves played traditional rhythms on tea chests instead of forbidden African drums, the cajón sound of today came from the world of modern flamenco. European players, using boxes to mimic the stomps, clicks and claps of dancers' feet and hands, would later add snares in order to enhance the articulation of flamenco's complex rhythms. Since then, this most rustic of instruments has developed using modern woodworking tecÚiques all over the world, notably in Germany, where over-engineering is not only a means to an end, but a goal in itself. So here, with La Rosa, we have a Spanish maker with the same lust for perfection bidding to reclaim the instrument for Spain once again.

IN DETAIL

Here we are reviewing two very different instruments with two very different prices. There is the standard instrument, without frills, adornments or gimmicks (discounting the very necessary snare tension dial) that makes the sound that you would expect from a snared box: it's snappy up top, punchy in the middle and gives you exactly what you want for flamenco, plus all the other generic uses you might have for a cajón. It compares more than favourably to some instruments of twice the price.

Then we have the Custom 12. It looks unusual alongside other cajóns because its design is focused around ergonomic comfort. The top side edges are scooped out to cradle your upper legs in the seated position; the top edge of the batter surface is slightly rounded from corner to corner, and the front edge is cut smoothly to reduce painful hand/edge contact. All of this is very welcome to a player who might have to play all night, every night. But is comfort enough to warrant the heft of the price tag? On its own, probably not. But this instrument is much more than just a comfy seat. It's ridiculously highly engineered. You might even say over-engineered. Its sides are 12mm thick and you can tell by feeling inside just how well finished and solid the wood is. There are two tension dials, one for each of the parallel snares located handily at the front underneath. All edges and surfaces are beautifully finished and a pleasure to touch and the materials are clearly high quality and expertly selected.

IN USE

How does this translate into sound? Well, this instrument will surprise you. It doesn't sound like how you expect a box to sound. Instead, it sounds like a beautifully EQ'd box of loveliness. It's so responsive you barely have to touch it, and when you do touch it, it rewards you with its smootÚess of sound and touch. Fully dynamic snare consistency lets you play at any volume and never lets you down with any dead spots. The bass tone is just something else. It's rounded, not clunky – it seems to develop and project instead of merely sounding like impact noise. It's like a beautifully tuned small birch kick drum played quietly through the best vintage East German microphone into a Neve mixing desk. I honestly didn't think a cajón could sound this good.

CONCLUSION

This is a massively expensive item, but for the Rolls Royce of cajóns, what do you expect? The Custom 12 is not even La Rosa's top line – there are even more expensive, beautiful instruments to lust over. Thankfully, the company's line spans the whole range of prices, from the best cheap cajón I've ever played to the best cajón full stop. I can definitely recommend the standard instrument to beginners, or in fact anyone who wants a traditional rustic flamenco sound. Though if I had nearly £300 to spend on a box, I'd go for the C12 without hesitation. ●

WorldMags.net

MAPEX BLACK PANTHER SIGNATURE SNARE DRUMS

The Versatus, Wraith and Warbird snares mean serious business

Words: Victor Guillamon **Images:** Richard Ecclestone

After over a decade of success, Mapex has added three new snare drums to the Black Panther family. The new additions are, as Mapex name them, 'artist inspired drums'. The Versatus, which is Russ Miller's creation, and the Wraith and Warbird, which are Matt Halpern and Chris Adler's respectively. All three snares look cool and contemporary with unique attention to detail. Any manufacturers wanting to produce the Victor Guillamon signature model, please get in touch!

IN DETAIL AND IN USE

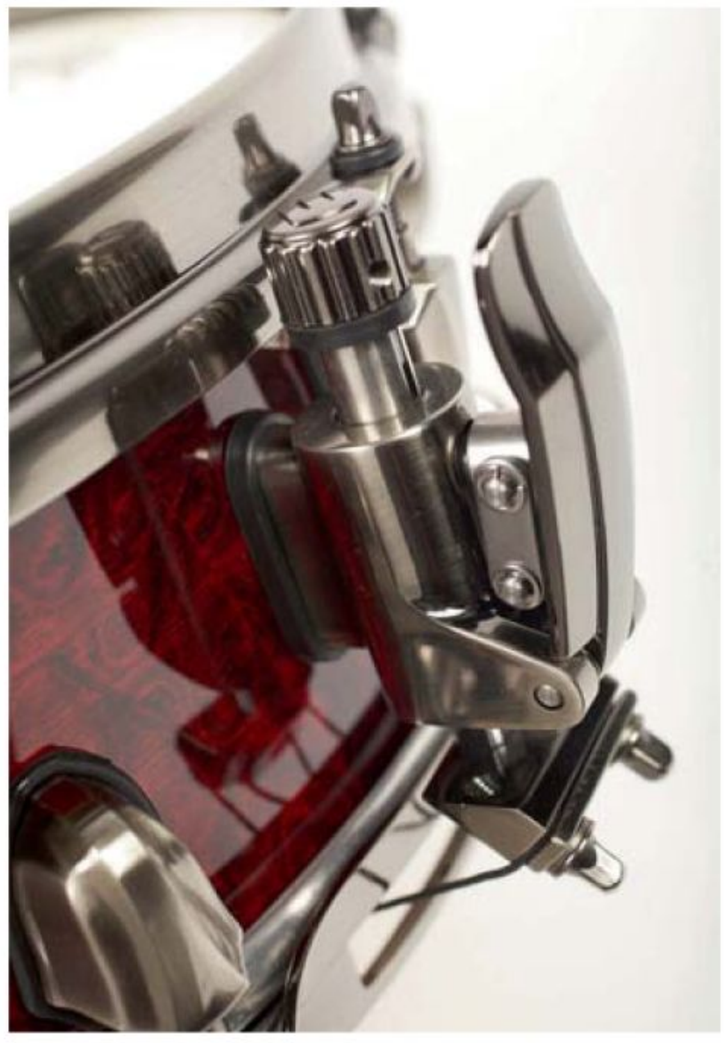
VERSATUS

I have always loved Russ's playing, so I was intrigued to see what his model sounded like. It's a transparent cherry over figured maple finish, seven-ply maple/mahogany hybrid shell, giving it attack and a nice warmth in tone from such a shallow drum. It's interesting how mahogany is being used more and more these days. The four-ply re-enforcement ring, which is only on the batter side, gives a big sound when rim shot, and there's a rounded non-reinforced 35 degree bearing edge on the snare side.

The drum began life as a 14"x7" model, but during the prototype phase, some depth was shaved off. Thus the 14"x4 5/8" shell we see here was born. For its depth, the drum responded well to low tuning – almost with the depth of tone of a 7" model. I played it tuned to a medium setting and later to a high tuning. Both times the drum sounded great and the playability was good. As you would expect at high tuning, the sound really cuts through. As the name suggests, it's an all-round versatile drum. Remo heads come as standard.

WRAITH

On to Matt Halpern's offering: a 14"x 6" 1.2mm brass shell, with nine vent holes positioned in three lots of three (which is part of his band Periphery's logo.) It responds well and is sensitive with great ghost notes and rim shots. I can see why Matt chose a drum like this one: it complements all dynamics. As a rock drum it



WorldMags.net

MAPEX BLACK PANTHER SIGNATURE SNARES

Price

Versatus – £425

Wraith – £425

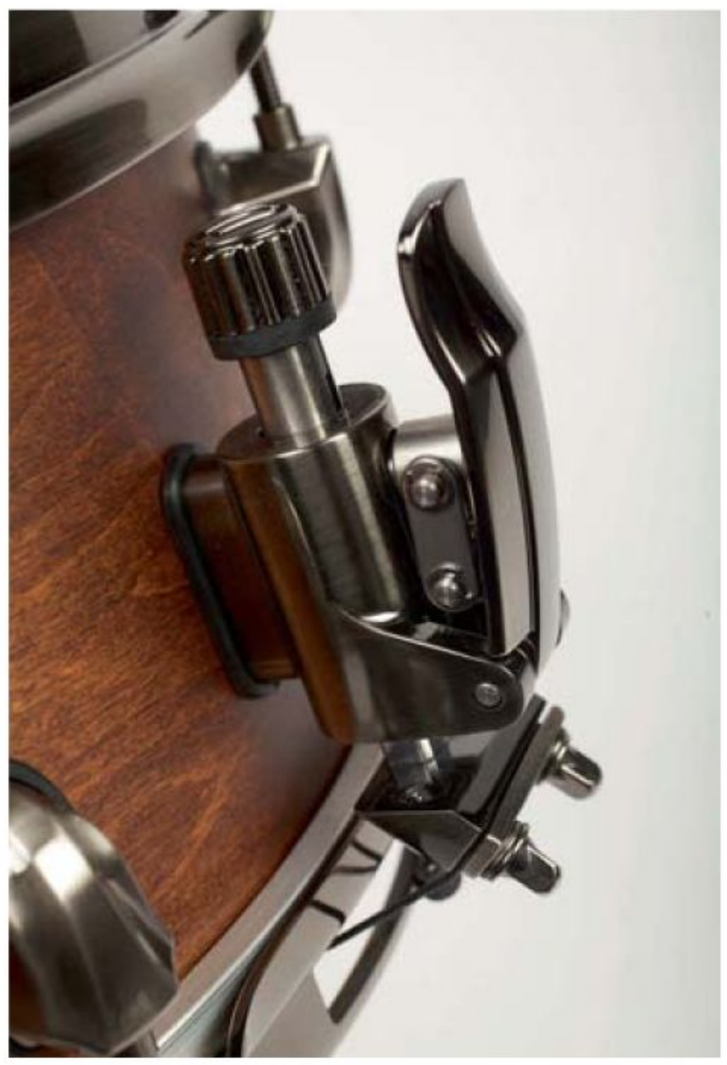
Warbird – £365

Contact

Korg UK

www.korg.com/uk

WorldMags.net



would work really well but in my opinion this drum will do a lot more besides. This comes equipped with a Remo Ambassador batter head.

WARBIRD

Finally, Chris Adler's snare, which has beautiful etched artwork showing a two headed eagle, which Chris designed with the help of artist Ken Adams (Adler means 'eagle' in German). Its dimensions are 12"x5.5" and it has a six-ply maple/walnut shell.

I thought that the snare sounded its best at low to mid tuning. It had such a warm sound to it for such a small drum and, when tuned really low, rolls were fairly simple to achieve with good clarity. With mid-range tuning the drum was responsive and again kept its warmth.

With the ferocious bite of this drum at high tuning I was expecting to see a two headed shark on the drum! It would be perfect for large venues as it will cut through just about anything. Great rebound from the Aquarian High Energy batter head gives it a really dry sound. Fast doubles are extremely easy to play and the drum size allows you to bring the hi-hat stand and floor tom in a little – it's a definite consideration for a second snare drum.

CONCLUSION

All come with an attractive Mapex sleeve and a photo of each drummer. Their history is still establishing itself and it is good to know that they are not afraid to dip their toes in to the pool of new innovations. These featured snare drums are completely bespoke in both design and sound. ●

WorldMags.net

REMO EMPEROR WHITE SUEDE

REMO EMPEROR AND AMBASSADOR WHITE SUEDE

Price

6″ – £12
8″ – £12.40
10″ – £13.10
12″ – £14
13″ – £14.40
14″ – £15.70
15″ – £16.40
16″ – £17.30
18″ – £21.70

Contact

EMD Music
01293 862612
emdmusic.com

The Emperor's new suede clothes

Words: Victor Guillamon

Images: Richard Ecclestone

IN DETAIL

Brand new to the Remo Weatherking series is the Emperor White Suede. The best way to describe these is a cross between a coated and a clear head, offering a good half-way point for drummers who want the best of both sounds. They feature two plies of textured smooth white 7.5mm film. However, for all you 'one-ply lovers' the Ambassador is also available, which is a 10mm film.

The process in which they are constructed is quite interesting. Rather than the coating being stuck to the head, the texturing process is achieved by etching the surface of the head, which makes the Mylar fluff up. This means that the head will age differently to a standard coated one.

IN USE

We tested it on an upper mid-range maple set of toms, replacing the existing clear ones. How low can you go? The answer is the heads worked really well tuned low and gave a warm tone with little sustain, which is great for rock players. The sustain was also achieved effectively when tuned mid-range and finally, when tuned high, the attack of the drum was noticeable while still keeping the warmth of sound – an excellent attribute for jazz players.

CONCLUSION

I have been a fan of coated heads for many years now and these played well. They give you the balance of the warmer tone of a coated head while still maintaining a good attack. They would work for most musical situations, including studio use. ●

WorldMags.net

MIKEDOLBEAR.COM Presents

Sponsored by

Zildjian

ACM the academy of contemporary music

TAMA

UK Young Drummer of the year 2016

THE 2016 FINALS

Photo by Dave Hughes

SUNDAY 7th FEBRUARY 2016

ROYAL SPA CENTRE - LEAMINGTON SPA

Organised by

adr artist development and representation

TICKETS: BOX OFFICE - 01926 334418

or www.warwickdc.gov.uk

DOORS 1pm - Show Starts 2pm

Media Sponsors

THE UK'S BEST-SELLING DRUM MAGAZINE RHYTHM DRUMMER MAGAZINE

WorldMags.net

THE POWER
OF MUSIC!

th·mann

MUSIC IS OUR PASSION

WorldDrags.net

Tuition

level Beginner

level Intermediate

level Advanced

Contents

Guest Tuition

83 Tom Meadows

85 Dean Hendy
The Style File – Part VIII

86 Steve Timms
Accents – Part V

87 Jamie Smale
Flaming Flams

88 James Hester
The Rhythm Section – Part XVII

89 Anika Nilles
Quintuplets – Groups Of Three And Four

90 Sebastiaan de Krom
Max Roach – Part XI

91 Will Fry
The Percussion X Files – Part IV

92 Ethan Lewis Maltby
Noise 3 – Part X

93 Pete Lockett
What A Drag

83 Tom Meadows

Tom Meadows has worked with the cream of the pop crop – Kylie, Leona Lewis, Duffy, Girls Aloud and James Morrison are just a few of the names on his CV as a studio and live drummer. He is endorsed by Yamaha, Istanbul Agop, Aquarian, ProMark, Porter & Davies, Ultimate Ears, Ahead Armour Cases and Cympad.
www.tommeadows.co.uk
@thomasmeadows

85 Dean Hendy

Dean is an in-demand professional session player and clinician, performing with artists such as Jason Donovan and for West End shows. Dean also teaches in his native Lincoln.

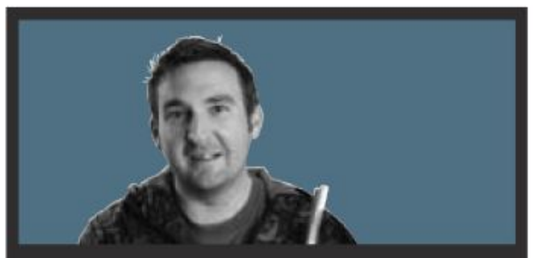
Dean is very proud to endorse Natal, Zildjian Cymbals, Evans Heads, Vater Sticks, Protection Racket, Hardcase, Custom IEM Co and Stageworks Gear.
www.deanhendy.com

86 Steve Timms

Steve's passion is to provide and promote top quality education for drummers, working with students at the Back 2 The Beat Drum Academies that run throughout Essex. One of Steve's students won Young Drummer Of The Year 2007 and in all the years he has been putting students through the Trinity/Guildhall exams he's never had a fail.
www.back2thebeat.co.uk

87 Jamie Smale

Jamie is a percussion and general music and diploma examiner for Trinity College London. He also freelances at the Graz Opera and with Ensemble Zeitfluss, and is the director of Music Academy Smale. Jamie received a distinction for his postgraduate diploma from Trinity College of Music and has taught at Dartington College of Arts and Channings Wood Prison.
www.musicacademysmale.com



88 James Hester

James has been working with artists as diverse as Malachai and Geoff Barrow (Portishead) through to Pitchshifter's Mark Clayden. Current projects: Cars on Fire and a studio project with Damon Minchella (Ocean Colour Scene/Paul Weller) and Kieron Pepper (Prodigy). He is also head of drums at BIMM Bristol. He endorses Mapex, Paiste, Vic Firth, Remo and Protection Racket.
www.jameshester.co.uk

89 Anika Nilles

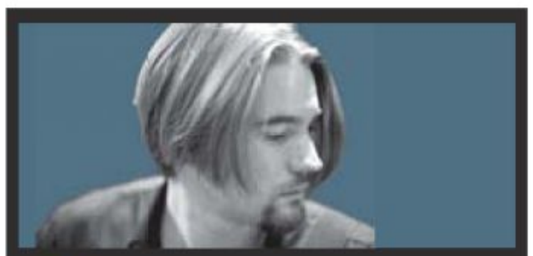
Anika is a German drummer, songwriter and producer. She focuses on writing and producing her own music, which is available on her YouTube channel. Her fine technique, the distinctiveness of her sound, and her strong groove characterise her songs and her way of playing. She is endorsed by Meinl cymbals, Mapex, Evans Drumheads, Vic Firth, Ahead and Slapklatz.
www.anikanilles.com
www.twitter.com/AnikaNilles

90 Sebastiaan de Krom

Sebastiaan studied at Berklee College of Music, and won the Buddy Rich Award in 1995. He holds a master's degree in jazz studies and performed with Herbie Hancock, and John Scofield. He played with Jamie Cullum for eight years and currently teaches at BIMM London, and Leeds College of Music.

91 Will Fry

Will plays an array of percussion instruments from around the world and has performed, recorded or toured with Baaba Maal, Jamiroquai, Roy Ayers, Duffy, Ernesto Simpson, Sola Akingbola, Snowboy, Phil Gould, and several West End shows. He endorses Sabian cymbals, Vater drumsticks, Protection Racket cases and Roland electronic percussion.
www.willfrypercussion.com



92 Ethan Lewis Maltby

Ethan Lewis Maltby is a British composer who specialises in writing for theatre. His first percussion show, Noise Ensemble, toured the world between 2006 and 2010. He has written pieces for large events, including the opening ceremonies of four FA Cup Finals, UEFA Europa League Final, UEFA Women's Champions League Final and the Heineken Cup Final.
www.ethanlewismaltby.com

93 Pete Lockett

Pete is a versatile multi-percussionist immersing himself in percussion styles from around the globe. Diverse artists have called upon his skills; Björk, Peter Gabriel, Robert Plant, Bill Bruford, Jeff Beck, Zakir Hussain, Steve Smith, Jarvis Cocker, and more. Pete has released seven albums and his new book *Indian Rhythms For The Drum Set* is available from Hudson Music.
www.petelockett.com

"I like to think of stickings without any preconceived subdivision attached and simply overlay the sticking on to whatever subdivision I want"

level
Intermediate

Creative Concepts – Part II

Metric modulation with Mr Meadows

Tom Meadows has worked with the cream of the pop crop – Kylie, Leona Lewis, Duffy, Girls Aloud and James Morrison are just a few of the names on his CV as a studio and live drummer. He is endorsed by Yamaha, Istanbul Agop, Aquarian, ProMark, Porter & Davies, Ultimate Ears, Ahead Armour Cases and Cympad.
www.tommeadows.co.uk
@thomasmeadows

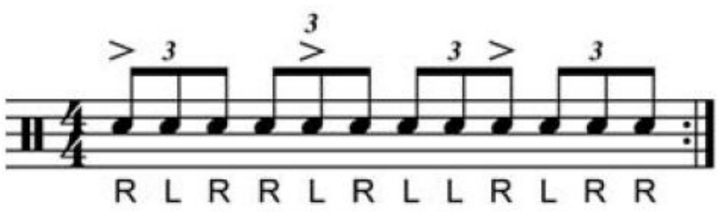
Welcome back to the second in my series on creativity and the concepts behind it. Hopefully you've had a chance to apply the ideas from last month and are ready to expand your ideas even further.

As you saw from the first set of concepts, using dynamics and voicing can really stretch one simple idea into many. That in itself is the joy of creative concepts – you don't have to have a whole library of books and DVDs to have a full library of musical sounds. The books I've used primarily over the last few years have been Charley Wilcoxon's *Modern Rudimental Solos for the Modern Drummer*, George Lawrence Stone's *Stick Control for the Snare Drummer* and Ted Reed's *Progressive Steps to Syncopation for the Modern Drummer*. These are books that have been around for years (Wilcoxon's was first published in 1941) but they're proof that great lessons are timeless and musical phrasing can be applied no matter what century you live in – it's just a case of knowing what to do with them.

So, this month we're going to look at the concept of 'meter' – this is where I first realised that maths could actually be used as a force for good in my life. The dictionary definition is this: 'Meter is a recurring pattern of stresses or accents that provide the pulse or beat of music. Meter is notated at the beginning of a composition with a time signature.'

Let's look at how to take a sticking or phrase and change its entire feeling by manipulating the meter or metrically modulating it. A sticking or phrase in basic form is simply a group of notes in which the hands move in a particular order. In order to demonstrate the sticking, we usually apply it to the most basic meter with the accents falling on the beat. A good example of this is the single paradiddle: RLRR LRLL.

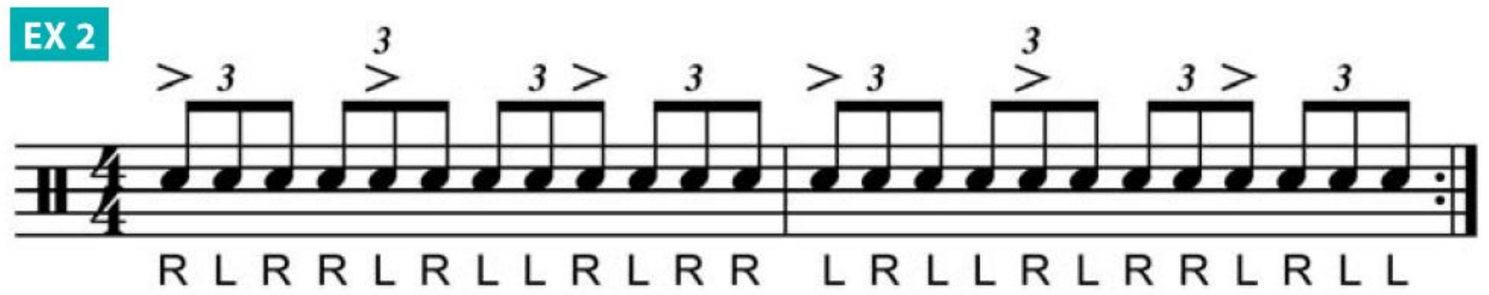
The sticking is comprised of two groups of four notes, therefore leading us to apply it to either eighth or sixteenth notes and the accent falls on the down beat each time. As we saw last month, we can apply inversions to the paradiddle to create a different accent pattern but by applying a different meter we can also change the accent pattern without altering the sticking at all. I like to think of stickings without any preconceived subdivision attached and simply overlay the sticking on to whatever subdivision I want – let's use a bar of eighth-note triplets in 4/4 as an example…



In applying the four-note sticking to a triplet subdivision or triple meter, not only do we change where the accents fall, we also change how many accents are in the bar – in this case we go from four to three. **Example 2** shows how the the same sticking would look if we played it over two bars.

Here, the accents remain in the same places within the bar but the stickings change, alternating between right and left-hand lead, giving us different voicing options over the two bars. We could of course modulate one step up from eighth-note triplets to sixteenth-

EX 2



EX 3

EX 4

note triplets and play the entire two-bar phrase over just one bar.

OK, we've gone from straight to swung so let's go the other way now. If we take a six-note sticking like the paradiddlediddle (RLRRLL or LRLLRR), we would normally apply that sticking to either eighth- or sixteenth-note triplets, giving us two accents on the downbeat (**example 3**).

Example 4 shows us what it would look like if we put that over a bar of sixteenth notes in 4/4.

And **example 5** shows the same sticking over two bars.

As you can see from **example 5**, the sticking won't resolve naturally over two bars (it actually takes three), but, to me, that's what's nice about it – there's nothing obvious about it being a rudiment and there's a dynamic end to the phrase. Once again, we can take it up a step and use 32nd notes and it will play out over one bar.

The modulation concept can be applied to any type of sticking or phrase, definitely not just rudiments. As you're looking through any book, if a phrase or sticking catches your eye, play around with it through a few subdivisions and see what feels good – you'll be surprised at how many new things come out of it.

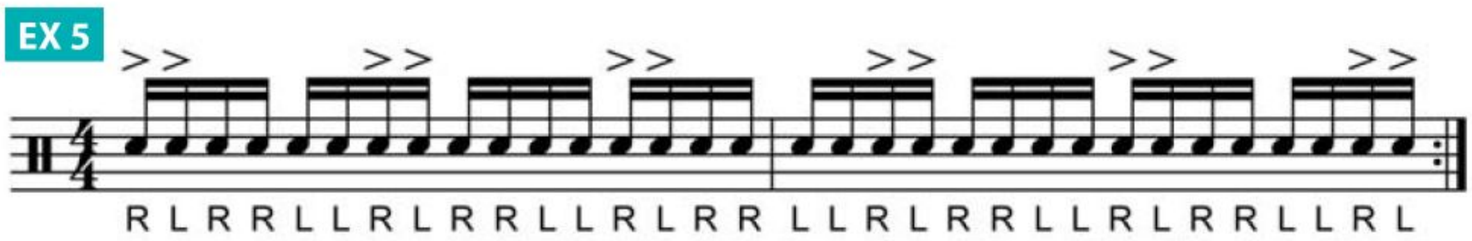
The creative concepts are cumulative, so each new concept we learn can be applied backwards and forwards, and we can use as many at a time as we want to. With that in mind, we can apply the territorial ideas from last month on to the new metric ideas, moving the accents to the toms, then the cymbals and then mixing the voicing between the toms and cymbals.

The final thing to try is to mix up the meter in the one- or two-bar phrase. If we take the paradiddle again and split the bar into sixteenth notes and eighth-note triplets, it would look something like **example 6** as a starting idea.

Or we could mix sixteenth notes and 16th-note triplets, as shown in **example 7**.

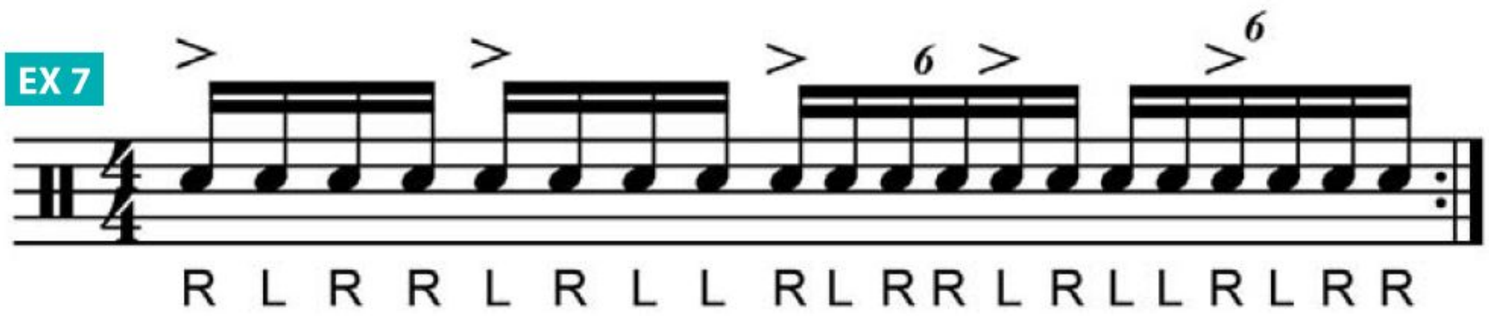
I'm hoping by now your brains aren't completely fried and you've taken some ideas from this month's concept. Remember there's no right or wrong with creativity, only what feels and sounds right to you.

EX 5



EX 6

EX 7



Feel free to drop me a line via Twitter @thomasmeadows or at my website tommeadows.co.uk – see you next month!

Dean **Hendy**

"Remember to work on fluency and get used to the feel before increasing the speed or moving on to the next exercise"

level Beginner

The Style File – Part VIII

Bossa nova, rumba and songo rhythms to get your Latin grooves going

This month we will look at the genre of Latin music. Latin drumming can be very challenging as there is a lot of independence and co-ordination involved. Latin drumming has many different substyles; within Brazilian music there are substyles like bossa nova and samba and in Afro-Cuban styles, subgenres like mambo, Mozambique, rumba and songo.

Clave

Clave is a rhythmic pattern, which is at the heart of Latin music. In essence, the other rhythms and melodies are based around the clave rhythm. The clave is not only a rhythm but also the name of an instrument, which consists of two wooden sticks that are hit together. You may remember seeing these in the music cupboard at school and thinking that you'd been given the short straw when you were made to play them – how wrong you were!

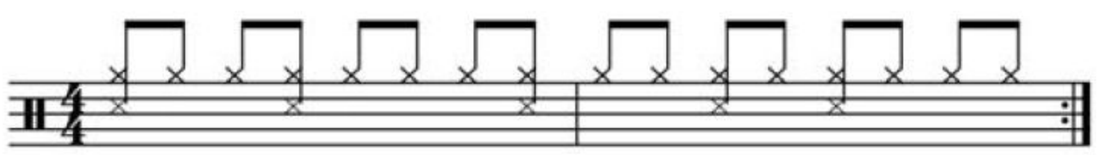
In the lessons below, we are going to break down and look at three of the subgenres in Latin music, concentrating on the bossa nova, rumba and songo. Use a metronome when learning these exercises and play a cross stick on the snare to get the clave sound.

Example 1

This is a 3:2 rumba clave pattern. Count in eighth notes and play with cross stick on the snare. Swap the bars around for a 2:3 clave.

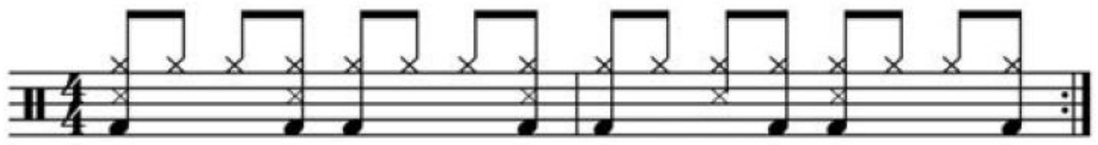
Example 2

We are adding the hi-hats, and playing eighth notes. Remember to work on fluency and get used to the feel before increasing the speed or moving on to the next exercise.



Example 3

Here we add in the kick drum pattern to create the rumba groove.

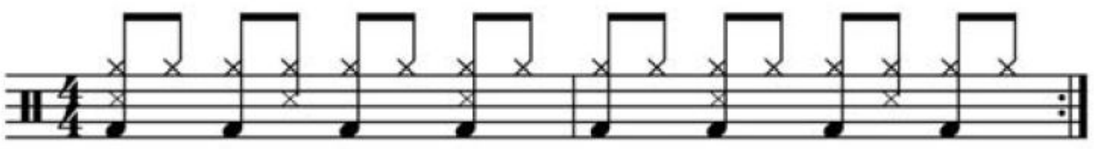


Example 4

Bossa nova – this is known as the 3:2 Brazilian clave pattern. It's similar to the rumba but just changes the clave pattern around.

Example 5

Let's change the kick drum pattern so it plays on 1,2,3 and 4



Example 6

Now songo rhythms, playing the ride cymbal on 1 and 3.

Example 7

Adding the kick drum pattern now. Warning – serious independence work-out!

Example 8

It's the same as above, but this time we are swapping the snare for the toms in bar two.

Dean Hendy Dean is an in-demand professional session player and clinician with countless musicals, theatre shows, orchestral concerts and thousands of gigs to his name. Regularly performing with artists as diverse as Jason Donovan and for West End shows, Dean also teaches in his native Lincoln as well as providing workshops and demonstrations at drum events up and down the country. Dean proudly endorses Natal, Zildjian Cymbals, Evans Heads, Vater Sticks, Protection Racket, Hardcase, Stageworks Gear, Mapex Hardware, Drumtuna, Custom IEM Co and Direct Isolation Headphones. **www.deanhendy.com**

Steve **Timms**

"Here we have ideas as to how you might mix these up to create even more syncopation while playing a single paradiddle."

level **Beginner**

Accents – Part V

Beginners' sage Steve Timms takes us through accented paradiddles

Having spent previous exercises practising accents using single strokes, we will now add them to a single paradiddle. As with all rudimentary studies it is best to start on a pad or snare drum to gain control of the rudiment and the ability to place accents throughout the bar.

Start at a comfortable tempo and build up speed gradually.

Example 1

Here we have a single paradiddle sticking played as sixteenth notes. As you can see, we have no accents in the first example. The idea is to practise the sticking while keeping each beat even in volume.

Examples 2-5

In the following examples we have four exercises that cover the most common placements of accents when using a single paradiddle.

Examples 6-8

Here we have three ideas as to how you might mix these up to create even more syncopation while playing a single paradiddle.

When you have gone through these ideas, try making up some of your own and listen to other players' ideas as there are so many possibilities. Next month we will look at applying these ideas to grooves and fills.

EX 1

EX 2

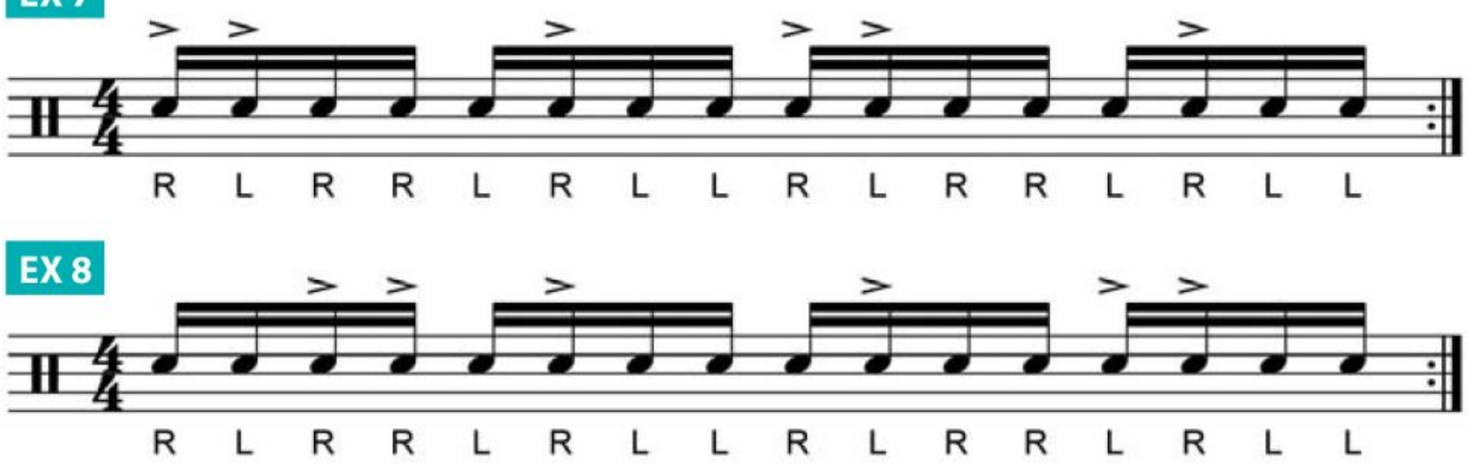
EX 3

EX 4

EX 5

EX 6

EX 7



EX 8

If you have any questions or comments contact me at info@back2thebeat.co.uk

Back 2 the Beat Drum Academy

Our aim at the Back 2 the Beat Drum Academy is to provide people of all ages and abilities the opportunity to develop their musical skills and explore their own playing potential. During the course each student will participate in practical classes where they will cover drum tecŸiques, rudiments, co-ordination, drum notation and reading. They will also participate in a selection of rhythm section workshops where they will have the opportunity to play alongside other musicians. Each student will be offered the chance to study for the Trinity Guildhall drum kit exams up to a Grade 8. These classes are run by an experienced team of drum tutors, dedicated to providing a top class education for drummers and percussionists. For more info, please visit: **www.back2thebeat.co.uk.**

Jamie **Smale**

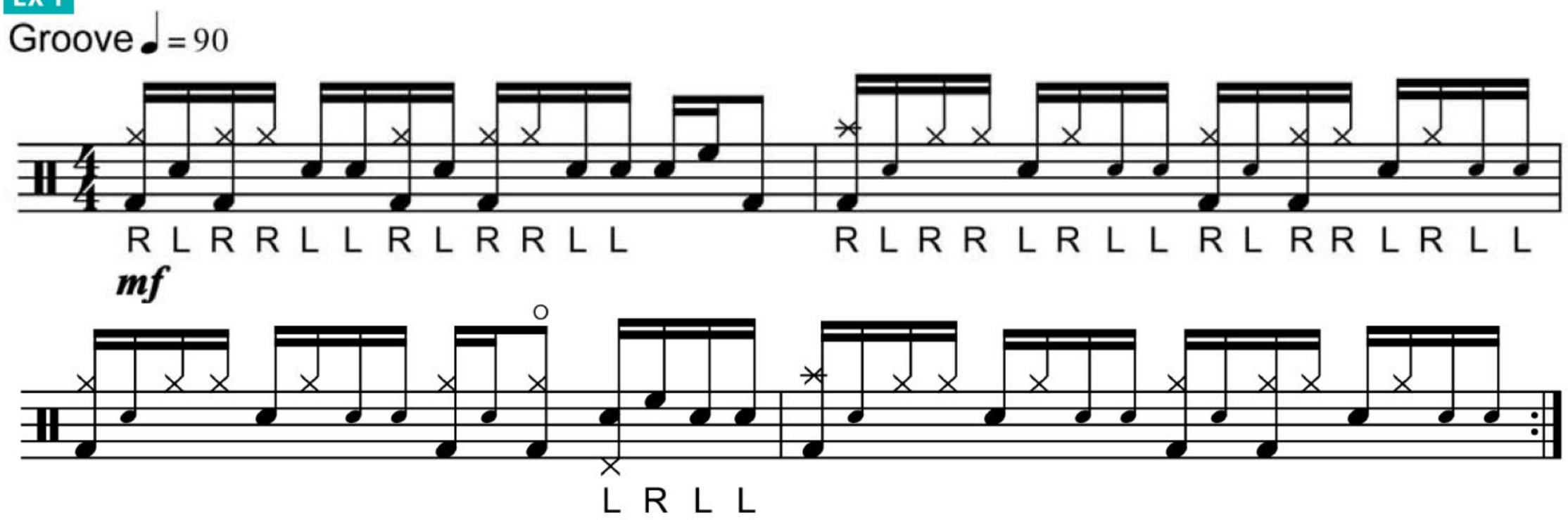
"If all three parts of the texture are the same volume you will get a boring, two-dimensional groove instead – not the punchy funk we're looking for"

level
Intermediate

Flaming Flams

Fiery flams from Trinity's Grade 4 Rudimental Study by Dave Odart

EX 1



I hope you've been working out – you'll need some serious left hand power for the backbeats in this issue's funky little piece, a Trinity College London Grade 4 rudimental study composed by Dave Odart. Have a look at the first four bars (**example 1**). The first bar is a groovy intro featuring a paradiddle, a reverse paradiddle and a double stroke roll. Keep the snare and kick precise and punchy, maintaining super even sixteenth notes throughout. When it comes to bar two of the paradiddle groove, play all of the snare hits as ghost notes apart from the backbeats. You need real energy and a focused attack for each beat in the last quarter note beat of bar three. Get your mirror out to make sure your backbeats are hitting at exactly the same place on your snare drum every time. The kick must be louder than the ghost notes on the snare but a touch softer than the backbeats. If all three parts of the texture are the same volume you will get a boring, two-dimensional groove instead – not the punchy funk we're looking for.

Next we have a lovely little fill…

EX 2

The tricky thing is achieving perfect, non-wobbly kick placement – you will need to slow the tempo right down and practise the rhythm only on the snare at first.

EX 3

Then, to get sticking and kick placement right.

EX 4

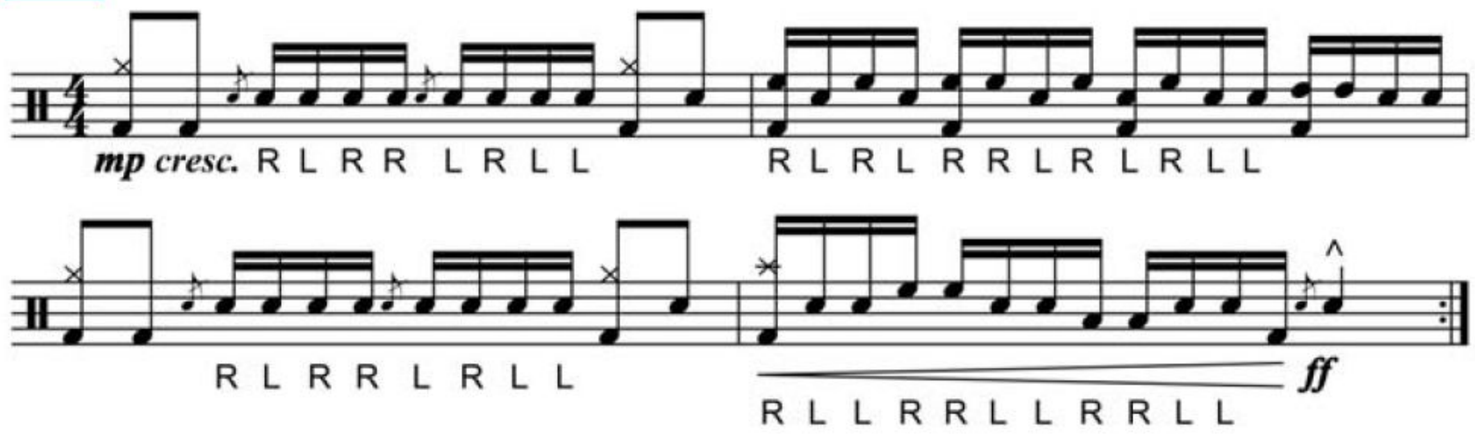
Aim for a gradual and dramatic crescendo. The fill has a linear feel, and if you like this sound, check out the book *Linear Time Playing* by Gary Chaffee. We now come to everybody's favourite rudiment: the flam paradiddle (see **example 5**).

Here we need crisp and consistent flams; be careful not to exceed *mp (mezzo piano* – medium quiet).

Getting flam paradiddles to sound fluid and exact at *mp* will take practice. Pay attention to stickings and ensure the sixteenth note continuity is seamless, not awkward.

In the final bar we need a really exciting crescendo and good balance in volume between the hands. Finish with a real beaut of a fiery flam.

EX 5



Good luck and, if you have any questions, don't hesitate to email me at info@musicacademysmale.com.

TRINITY COLLEGE LONDON

Trinity College London is a leading external examinations board offering qualifications for a range of instruments including Drum Kit. Our Drum Kit exams (Grades 1-8) are designed to develop accomplished drum kit players, both musically and stylistically. The syllabus explores a wealth of different styles through a range of specially commissioned repertoire by leading drum kit performers and educators, available in a series of Drum Kit repertoire books with playalong CDs.

A brand new range of qualifications and song books for Rock & Pop Drums are also available now, with songs by a range of artists including Elbow, Green Day and the Rolling Stones. **www.trinitycollege.co.uk.**

James **Hester**

"Everyone's timing will be put to the test here, along with the drummer's co-ordination"

level
Beginner / Intermediate

The Rhythm Section – Part XVII

Locking in with bass and guitar

This month we will start thinking about ways that we could link further with a rhythm section. We're going to take two differing approaches to two different instruments – with the bass we're going to mirror in both examples and with the guitar we're going to mirror in one example and play counterpoint in the other.

Being able to lock in with bass and rhythm guitar takes listening skills from everyone – those fantastically beautiful rhythm section parts on early Michael Jackson records, Motown or Chic are deceptively mature, musical and groovy! Don't be distracted by their simplicity.

Example 1

Here the drums mirror the bass-line but play a counterpoint to the guitar's off beat sixteenth note pattern on the hi-hat. Between the hi-hat and guitar, we're getting a three sixteenth note pattern "1e & 2e & 3e & 4e &" – with the hats on the quarter note and the guitar filling out the following notes.

Tonally the guitar and hats sit in the same range so create a nice counterpoint. Everyone's timing will be put to the test here, along with the drummer's co-ordination!

Example 2

Example 2 sees the drums mirror the bass-line (again), but also the guitar line – via hi-hat accents. This provides a dramatically different feel compared to the previous idea and again, it's a co-ordination challenge for the person with the sticks!

Next month let's explore how we might work with a third instrument. Good luck and have (a) good time!

EX 1

EX 2

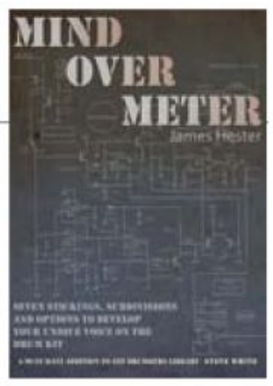
Check out www.jameshester.co.uk for downloadable audio files of these grooves and bass-lines to work with and more free lessons.

BIMM INSTITUTE BRISTOL

Industry interest in BIMM bands is growing with showcases being held on a regular basis. Bristol local and Kasabian sticksman Ian Matthews held a fantastic BIMM masterclass, not only covering drum essentials but discussing in depth industry insight too"

Call 08442 646666 or check out their website www.bimm.co.uk for Manchester, Bristol, Dublin and Brighton open days. Follow them on Twitter and Facebook.

To order a copy of James's book *Mind Over Meter* visit **www.jameshester.co.uk**



Anika **Nilles**

"Write some combinations down in the form of the grouping numbers. This opens up the opportunity to reach a kind of a 'mind freedom'"

level: Intermediate

Quintuplets – Groups Of Three And Four

Anika shows us the maths behind her system

Last time I introduced groups of three and four and began explaining how to work those out. This issue, we'll look at groups of three and four again and how to combine them with a practice system. A good method to work these out is to write some combinations down in the form of grouping numbers. This allows a kind of 'mind freedom'. If you have a look at **examples 1** to **4**, you'll see how you can combine them; you can easily build further exercises like this – in the beginning it's a bit like maths.

Let me explain the formula. In a regular 4/4 bar of quintuplet sixteenth notes, there are 20 sixteenth notes to play on. Let's say we want to have two of the groups of four and fill the rest with groups of three. Then you can create a list like this:

20 = 4 4 3 3 3 3
20 = 3 4 4 3 3 3
20 = 3 3 4 4 3 3

Sometimes it doesn't end up straight. For example:

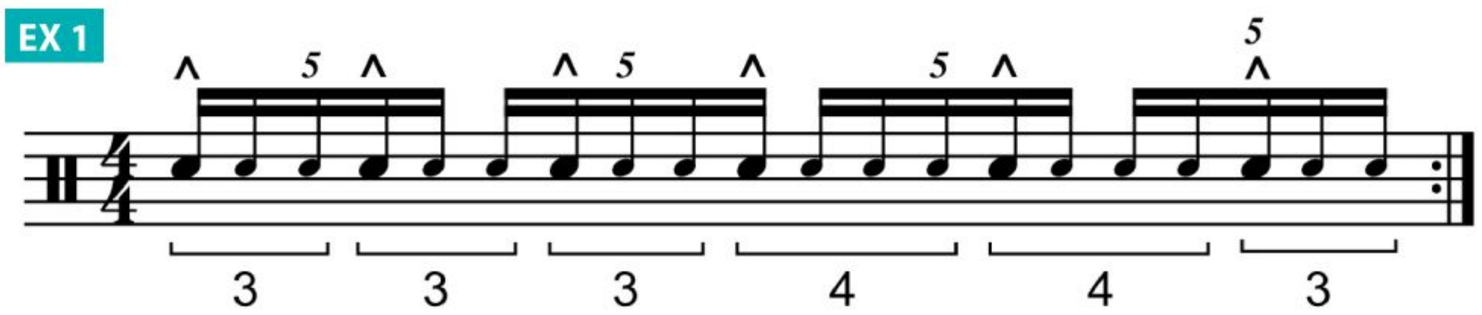
20 = 4 4 4 3 3 + 2

Then you have to add two strokes out of the regular group of three or four. Of course, you can write the full charts out like I did for the examples here, but to get more 'mind freedom' and open it up for some creative orchestrations, it helps to work just with the numbers.

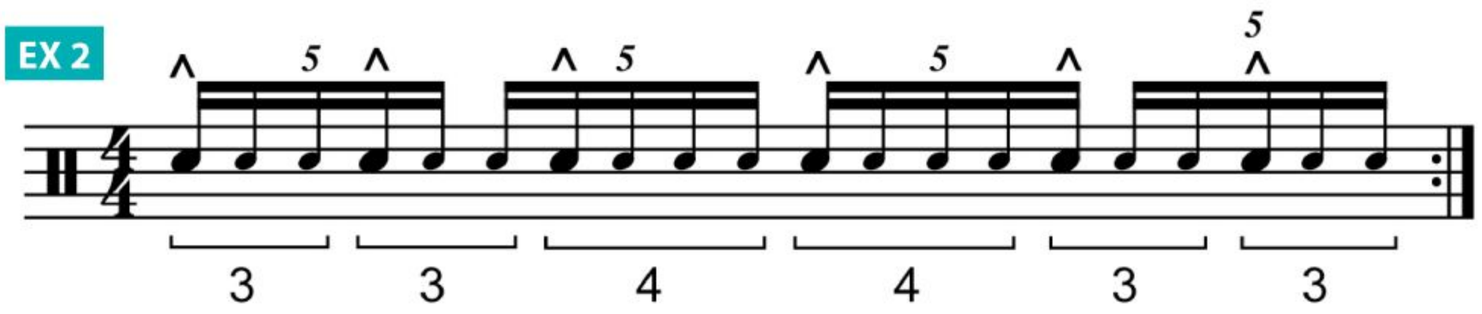
If you work with the examples in this issue, start with a simple single stroke sticking. I suggest working it out on a practice pad or just on the snare drum first. Be focused and make sure to stay in time with a quarter note pulse. If you feel comfortable with it, move around the kit with all the accents.

Have fun!

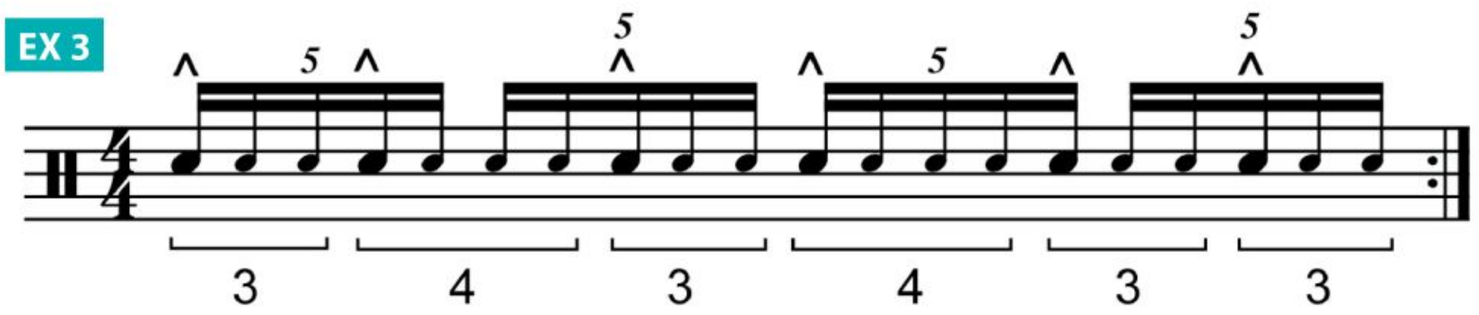
EX 1



EX 2



EX 3



EX 4

EX 5

EX 6

Anika is a German drummer, songwriter and producer. She studied at the University of Popular Music and Music Business in Mannheim and focuses on writing and producing her own music, which is available on her YouTube channel. Her fine technique, the distinctiveness of her sound, and her strong groove characterise her songs and her way of playing. She is endorsed by Meinl cymbals, Mapex, Evans Drumheads, Vic Firth, Ahead and Slapklatz.

www.anikanilles.com
www.facebook.com/groovedesign
www.youtube.com/user/anykmusic
instagram.com/anika.nilles
twitter.com/AnikaNilles

Sebastiaan **de Krom**

"When you practice, be critical of yourself in terms of playing things correctly and play them slowly first. If you can't play it slowly, you can't play it quickly"

level
Intermediate

Max Roach – Part XI

Seb's Max Roach style exercises to help your bebop phrasing

So far we have analysed the drumming style of one of the greatest modern jazz drummers, Max Roach. I spoke in depth about techniques he used on the 1953 recording *The Max Roach Quartet featuring Hank Mobley*. There is so much to learn from that recording alone; a real treasure trove of fantastic drumming. If you delve deep enough, you will find a great many inspiring ideas, but it requires a lot of listening – younger students don't listen enough to recordings of the older masters. They can play the notes on paper, but aren't aware of the impact it makes in the right context.

Listening to recordings and seeing great drummers live is very important. By listening I don't mean as background music; sit down and make the effort to concentrate. This will really benefit you later on, during long rehearsals or a long, complicated piece of music. When you practise, be critical of yourself and play things correctly – that means slowly at first. If you can't play it slowly, you can't play it quickly.

In the following examples, I've put an overview of Max Roach's style. Students can be too critical and get frustrated – forgetting that, although playing should be fun, in order to get better you have to go through some trials. So remember: all our idols went through the same thing and stuck with it. Music is a reflection of our selves. Whatever effort and dedication we put into it we get equal amounts of fun and progress out of it in return.

Let's get back to Max Roach. If you have practised the previous examples and listened to his recordings, hopefully you have found that despite his fantastic technique most of his ideas are in fact quite simple (especially sticking wise). To me, he represents the perfect balance where fantastic rhythmic ideas meet equally fantastic melodic ideas. Explore other recordings of his where he leads his own bands and is a sideman accompanying others and marvel at the creativity there. The following examples in his style may help your fluency in playing phrases in the be-bop genre. I went from the perspective of right-handed drummers but left-handers should just turn the stickings around.

Example 1

This is a simple rhythmic idea that incorporates cymbal accents without using kick drums at the same time. Most drummers are conditioned to play cymbal accents with the kick drum so this might feel awkward at first. This will add a different colour to your playing and can sound great when played at medium tempos.

Example 2

Practise this and the following examples with and without feathering the kick drum – start slowly and build it up until it's very fast. Again, this is a very simple rhythmic idea that creates an underlying polyrhythm.

Example 3

This is a very typical Max Roach pattern, often copied by many other drummers since. Here the right hand (if right-handed) travels between the toms while the left hand stays on the snare (the sticking is RLLR).

If you are feeling more adventurous, try single strokes where the left hand travels between the snare and the high tom and the right hand between the snare and low tom (vice versa when left-handed).

Example 4

Here is another typical Max Roach exercise. For right-handed drummers, the easiest combination for the first two bars is to leave the left hand on the snare and let the right hand travel between the high and low toms (so the sticking is LRRL.) Vice versa for left hand players. Try doubles and singles for the last two bars.

Example 5

A very simple and typical Max Roach drum lick. Try doubles and singles.

EX 1

EX 2

EX 3

EX 4

EX 5

BIMM
BRITISH & IRISH MODERN MUSIC INSTITUTE

BIMM London (previously Tech Music School) delivers professional, real-world training for performers, producers, songwriters and business entrepreneurs. The campus is in Effie Road, Fulham, with state-of-the-art facilities, including recording studios, Mac labs, post-production suites, rehearsal studios, lecture rooms, mixing rooms, performance spaces and teaching rooms, which support the development of technically accomplished and versatile graduates who are equipped for a sustainable career in the UK's most dynamic industry. Recent graduates are working with: Adele, One Direction, Jessie J, Basement Jaxx and more.

Will **Fry**

"It's a great instrument for learning the fundamentals of samba. If you can play a matchbox with good feel and swing then it will no doubt improve your kit playing"

level
Intermediate

The Percussion X Files – Part IV

Matchbox samba direct from Rio de Janeiro

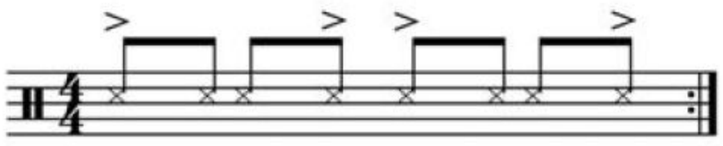
I'm back fresh from two intensive weeks of playing and studying in Rio de Janeiro so it makes sense that this month I talk a little bit about samba. Music is everywhere in Rio and everything is a potential musical instrument. The matchbox or *caixa de phosphorus* is no exception, and it's quite common to see it used in this way. It's also a great instrument for learning the fundamentals of samba. If you can play a matchbox with good feel and swing then it will no doubt improve your kit playing.

Example 1

In Brazilian music, there is a basic rolling pattern of sixteenth notes, which are swung in a unique way. Take a look at **Example 1** and notice how the second and third, and the sixth and seventh notes in the bar are placed a little closer together.

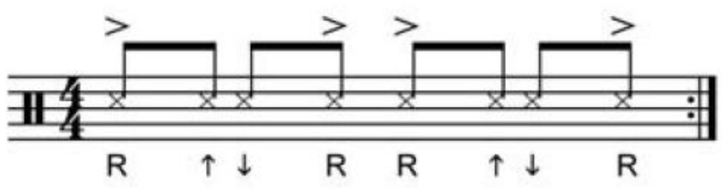
You can vocalise this as "ta ka-ra ka ta ka-ra ka…" Admittedly, this is an extremely brief and crude explanation, but it does serve as a good introduction.

We can play this in a couple of ways. The first is to play the matchbox like a traditional shaker/ganza. Take out a third or more of the matches (if the box is full) and experiment with playing it with the drawer facing to the side or front. Straight away we have two different sounds and dynamics.



Example 2

The second is to hold either end of the drawer with the thumb and index finger of your left hand and play the accents with the thumb of your right hand on the top of the box. We lift the box up with our left hand, getting the sound of the matches on the up and down stroke, to play the unaccented notes in between.



Example 3

The name given to this rhythm is telecoteco. It's the root of much of the musical vocabulary in samba and is the key to understanding the feel of Brazilian music. Traditionally it's played on the tamborim, but we can use the fingers of our right hand to play this on the top of our matchbox and tap the ghost notes (rests) underneath with the fingers of your left hand.

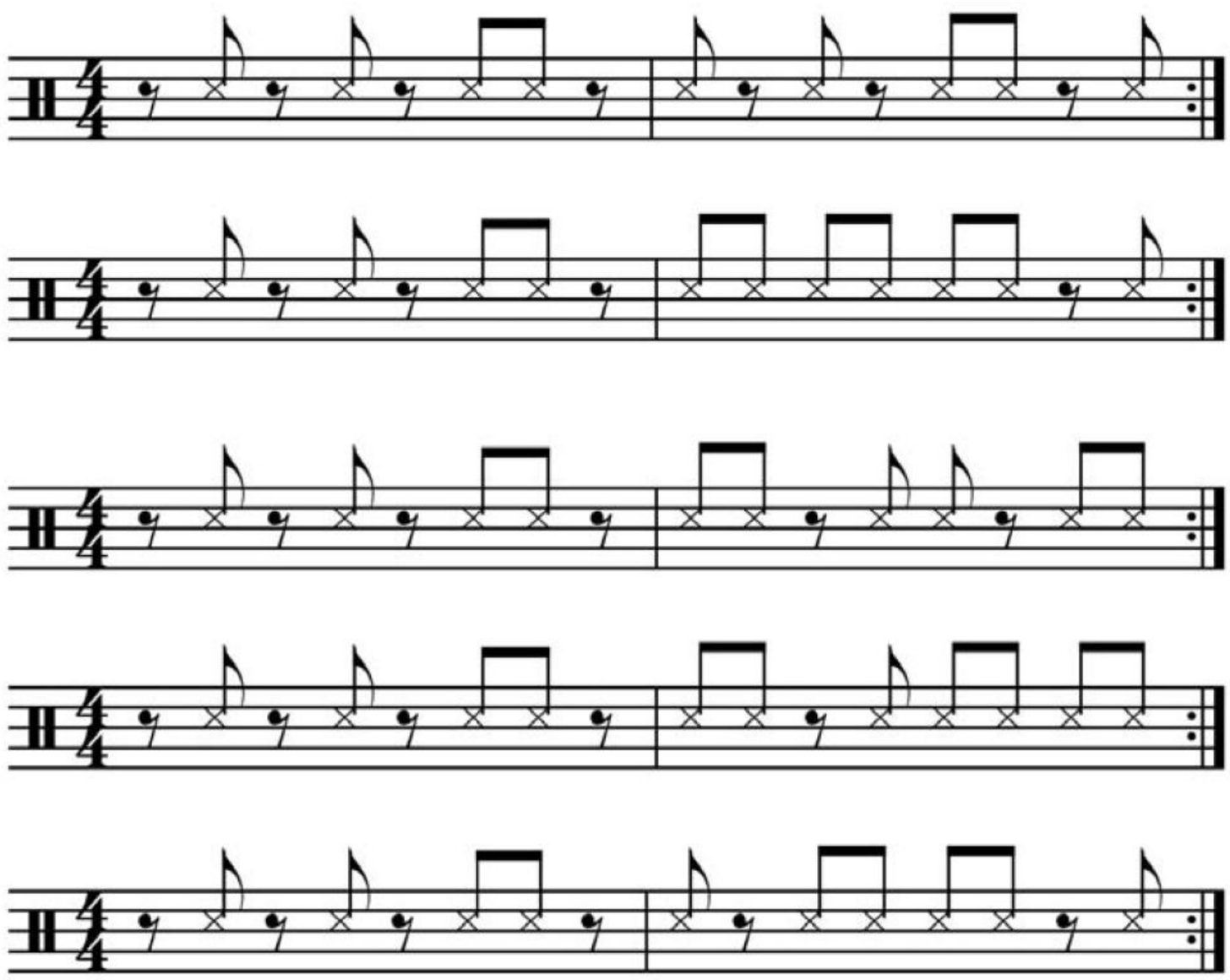
Examples 3 to **7** are variations on the telecoteco. As usual, practise these variations until they become internalised and then improvise around them, keeping in mind our basic samba swing meter (**Example 1**).

Practise along to records at home or apply it all to the drum kit. Our thumb in **Example 2** becomes the kick drum and our left foot plays the two and the four on the hi-hat. Our left hand can work through these telecoteco variations on the snare drum with the right hand on the ride playing **Example 1**, leaving out the fourth and eighth notes of the bar if needs be.

Further Study

There are so many articles, books and recourses on samba but nothing beats immersing yourself in a new style of music and playing with people. There are samba bands across the UK, many of whom welcome new members. Feel free to contact me if you'd like help finding one in your area. There are many other styles of Brazilian music and many great groups across the country. Again, drop me an email and I can point you in the right direction. Trio Mocotó are a nice band to play along to with your matchbox, and Nereu, their percussionist, gives a great demo on a couple of videos on YouTube. Search for 'Matchbox Samba'.

Telecoteco



Will plays an array of percussion instruments from around the world and has performed, recorded or toured with Baaba Maal, Jamiroquai, Roy Ayers, Duffy, Ernesto Simpson, Sola Akingbola, Snowboy, Phil Gould, and several West End shows. He endorses Sabian cymbals, Vater drumsticks, Protection Racket cases and Roland electronic percussion.
www.willfrypercussion.com

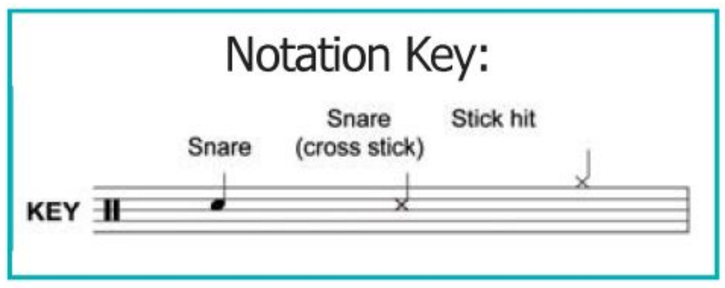
Ethan Lewis **Maltby**

"It's an energetic assault building to the end of the piece and is based upon some of the piece's earlier ideas"

level
Intermediate /Advanced

Noise 3 – Part X

The penultimate part of the snare drum trio 'Noise 3' from the percussion stage show Noise Ensemble



Overview on the section – Bars 72-82

This comes out of a bar of rolls from all players and pulls the tempo up for a more spritely feel. It's an energetic assault building to the end of the piece and is based upon some of the piece's earlier ideas. Players one and three lay down an intertwining central rhythm, and player two fills in some of the gaps with counter-rhythms.

Players one and three

As in other areas of the piece, the two parts should lock together to create a solid groove with plenty of colour in the orchestration by using the rim and dynamics

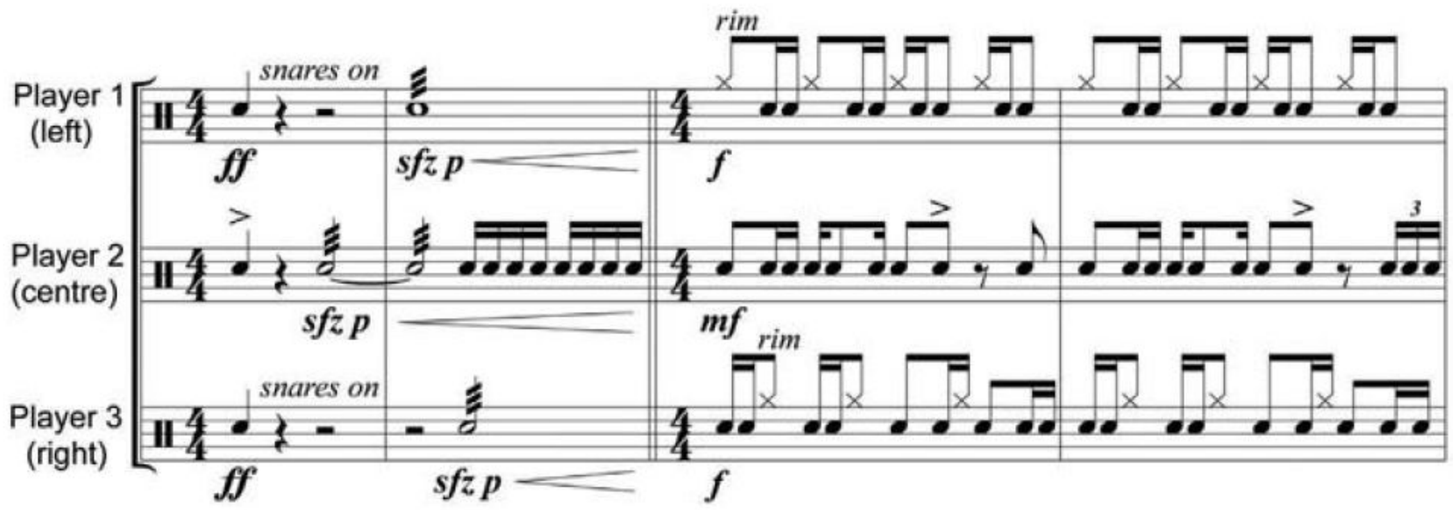
Player two

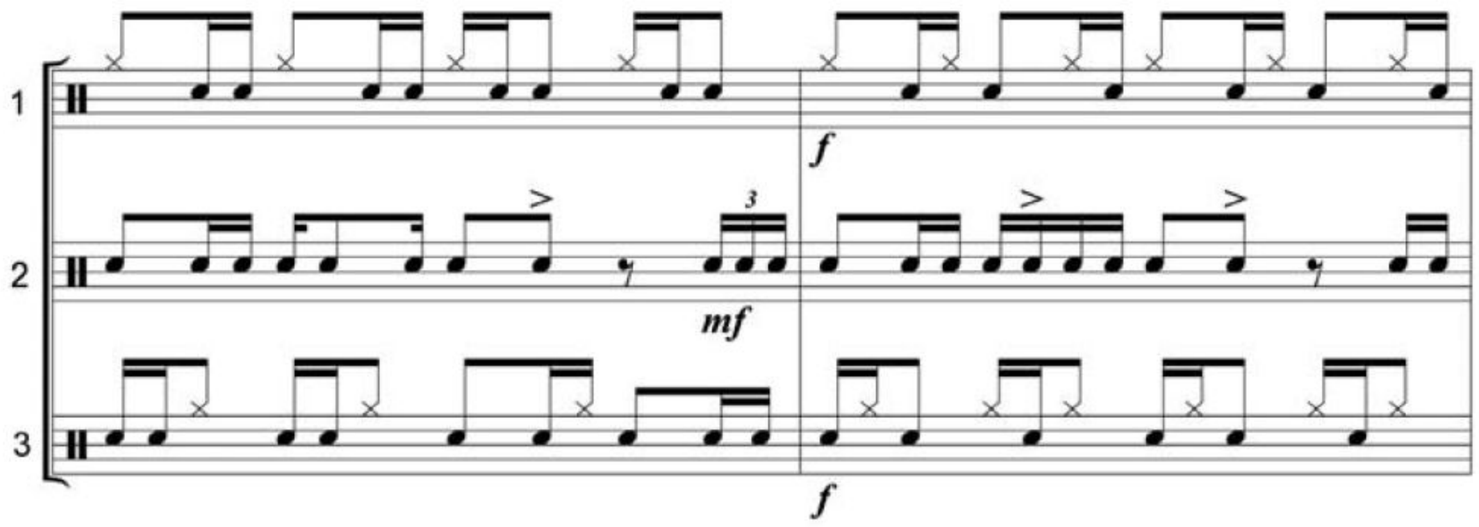
The role of player two is to add interest to the outer parts by adding in some simple syncopation and accents. As with the other two parts, the first four bars are repeated but with striking dynamics to add some serious contrast before approaching the last four bars of the piece.

Noise Ensemble, is a theatrical percussion spectacular, it has toured all over the world from 2006-2010. This energetic show has played in Russia, Cyprus, Belgium, Holland, South Korea and Norway and toured extensively in UK theatres and venues including The South Bank Centre, Wembley Stadium and on *Blue Peter*.

Ethan Lewis Maltby is a British composer who specialises in writing for theatre. He has written percussion based pieces for large events, including the opening ceremonies of four FA Cup Finals, UEFA Europa League Final, UEFA Women's Champions League Final and the Heineken Cup Final.
www.ethanlewismaltby.com

Bars 72-82





Pete **Lockett**

"Learning another instrument, such as piano or bass, can influence your drum-set playing positively"

level
Intermediate /Advanced

What A Drag

Pete applies techniques for playing the darabouka to the drum kit

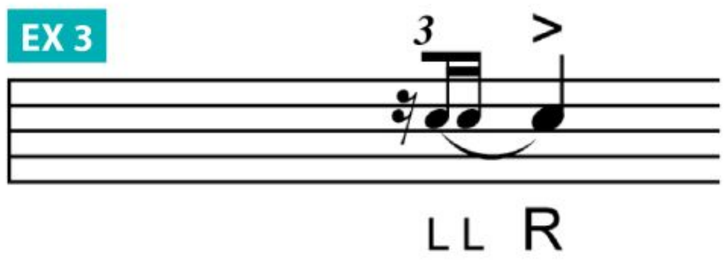
Many people say that learning another instrument, such as piano or bass, can influence your drum-set playing positively. The same can be said of learning different drum styles from various cultures, the styles of rhythm, the way they approach soloing, the various techniques of playing the drums and the core rudiments of the repertoire – it all cross-fertilises with your drum-set playing and creates surprising results.

The example I will use for this next mini-series of articles is the darabouka (aka doumbek) from the Middle East. There are many ways this can be absorbed into your drum set approach but I am going to focus on one small decoration, similar to the snare drum 'drag'. The drag in drum set language is two 32nd grace notes before a single accent. **Examples 1** and **2** show this written in two different ways while **Example 3** shows it with the two grace notes as triplets. This is not specifically a drag but relevant to what we will go on to cover.

EX 1

EX 2

EX 3



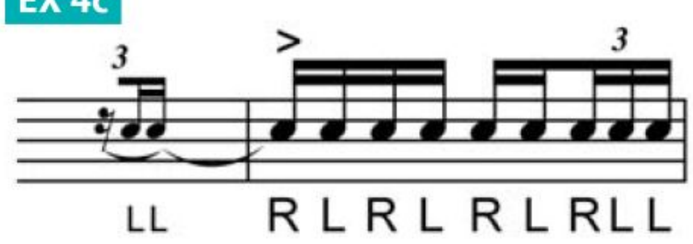
On the Middle Eastern drum the player has the weaker hand held over the top of the drum with the fingers hanging over the front of the head. The fingers of the hand are free to play the drum near the edge – the preferred method is to use first and ring fingers only. This gives the obvious opportunity to play triplet phrases RLL RLL, or drag patterns LLR LLR. This is one of the core rudiments to soloing in this drum style and can have a lot of applications to drum set. For these purposes, my definition of 'drag' will be loose and more of a comparison than a pedantic description. It is the closest rudiment we have to this Arabic lick so that is why I have used it (I will use the term 'triplet drag').

There are two main manifestations. Firstly, as in **Examples 4a** and **4b**, we see the 32nd note version at the beginning of a bar of 2/4. In **Example 4c** we see the 'triplet drag' version more commonly found on the darabouka. Depending on tempo, either can be played, but at very fast tempos it will nearly always blur into the triplet version. The main focus for the articles is the triplet version, but for ease of notation I will notate everything as in **Example 4b**, with the line through the 16th note's stem.

EX 4a

EX 4b

EX 4c



Here we have the same as a bar of 3/8.

EX 5

Now 3 + 3 + 2 = 8.

EX 6

3 + 2 + 3.

EX 7

2 + 3 + 3.

EX 8

© Greenshapered

Next time we will elaborate on this idea, which is really cool to have in your repertoire of solo approaches and can lead to some interesting musical ideas.

A PROBLEM SHARED...

Our problem solver, **Dave Major**, answers your questions!

SNARE DRUM STUDIES

I'm looking for some snare drum études and recital pieces. Do you have any you would recommend?
Dave Lee, Bristol

I love working on snare drum pieces and books. I find that they work a lot of things within your playing and skill set beyond the actual hand part of it. Your reading improves, if you start playing them over foot ostinatos it works your co-ordination and if you push the tempo your speed and dexterity improves no end.

There are thousands of pieces available out there and a lot can be found on Google image search but here are a few of my favourite books:

- *Graded Music for Snare Drum 1-8 (Kevin Hathway and Ian Wright)*
- *Portraits in Rhythm (Anthony Cirone)*
- *Savage Rudimental Workshop (Matt Savage)*
- *40 Intermediate Snare Drum Solos (Ben Hans)*

I'd recommend looking online for others and maybe make up your own. Best of luck.

CYMBAL SADNESS

What do I do with a cracked cymbal?
Martin, Birmingham

Cymbals are one of the most precious things on our kit. They contribute to so much of our sound that when they crack it's heartbreaking.

The internet has meant that it is easier than ever for solo entrepreneurs to fill gaps in the market and someone has done that for cymbal repair. There are many people out there that can repair your cymbal. The most established is someone called Benjamin Camp from CymbalMagic.com. Benjamin is a jeweller by trade and does incredible things with broken cymbals from repairing fractures to scalloping, ozoning, sand blasting and refinishing.

The best thing to do is contact a repairer and get a quote. You can then decide what you wish to do with the cymbal – you may be able to repair it, you might need to buy a new one or you may be able to retool it into something new like a bell or a hi-hat.

Dave Major is a professional drummer and teacher based in Edinburgh. He performs extensively throughout the UK with various artists and his own originals bands. He also records for a wide variety of international artists through the Internet. Widely sought after by students of all ages and abilities, Dave specialises in teaching you to teach yourself and develop your own style and philosophy.
www.dave-major.com

SHARE YOUR PROBLEMS WITH US!

Do you get nervous before you play? Are you struggling to move around your kit? Do you stumble at the same part in a song every time? Send your questions through to gemmah@blazepublishing.co.uk marked 'A problem shared…' and we'll get Dave to give you some expert advice.

WorldMags.net

CUSTOM CORNER

Holistic
Drum Agency
A different kind of drum tuition
07760 230597
www.holisticdrumagency.co.uk

TUITION

Medway Based
DRUM LESSONS
30 minute free initial trial drum lesson/assessment
One-to-one lessons ~ Fully equipped purpose built studio
MEDWAY
DRUM STUDIO
.CO.UK
phil@medwaydrumstudio.co.uk 07973 525195

CLASSIFIEDS

Northern Drum Centre
www.northerndrumcentre.com

Electro Music
www.electromusic.co.uk

ADVERTISING INDEX

Active Music 19
Allianz 19
Backbone Drums 51
Bass Guitar Magazine 63
Bell Percussion 53
BR Distribution 69
Custom Skins 69
Daddario 11
Drummer Bookazine 65
DW Drums 3
EMD Remo 7
Gewa ..... 42 & 43
Graham Russell Drums 57
Gretsch 21
Headstock 17
iDrum 54
Kandu Cajons 73
Korg / Paiste 100
London Drum Company 37
Mike Dolbear ..... 59 & 79
Natal 41
Northern Drum Centre 97
Pearl ..... 15 & 99
Percussion Plus 69
Sonor 49
Thomann ..... 80 & 81
Vic Firth 09
Westside – Sabian 02

WorldMags.net

THE FUTURE DRUMMER

Tom continues to explore audio production with a look at the frequency spectrum

Words: Tom Derryman

© Andy Simmons

Last month we started the new topic of audio production with a brief overview of what this umbrella term means and what we will be covering over the next months. To kick it all off, we are going to start by exploring the frequency spectrum of sound. This is the most important area for us to have knowledge of if we have any hope of being able to work on our sounds effectively. By understanding these principles we should be able to start listening to music in a more critical manner, and this will allow us to start identifying where the weaknesses in our productions reside. In this series we'll learn how we can tend to these problem areas and achieve some vastly improved results.

WHAT IS 'FREQUENCY'?

The frequency of a sound is the rate at which the wave completes a full cycle. Frequencies are measured in Hertz (Hz) which signifies the amount of cycles that the wave completes within a single second, so a sound with a frequency of 30Hz completes 30 cycles per second. Why is this important? Because the frequency rate of a sound wave directly correlates to its perceived pitch. The higher the frequency of the sound, the higher the pitch of the sound, and logically, the lower the frequency, the lower the pitch.

THE FREQUENCY SPECTRUM

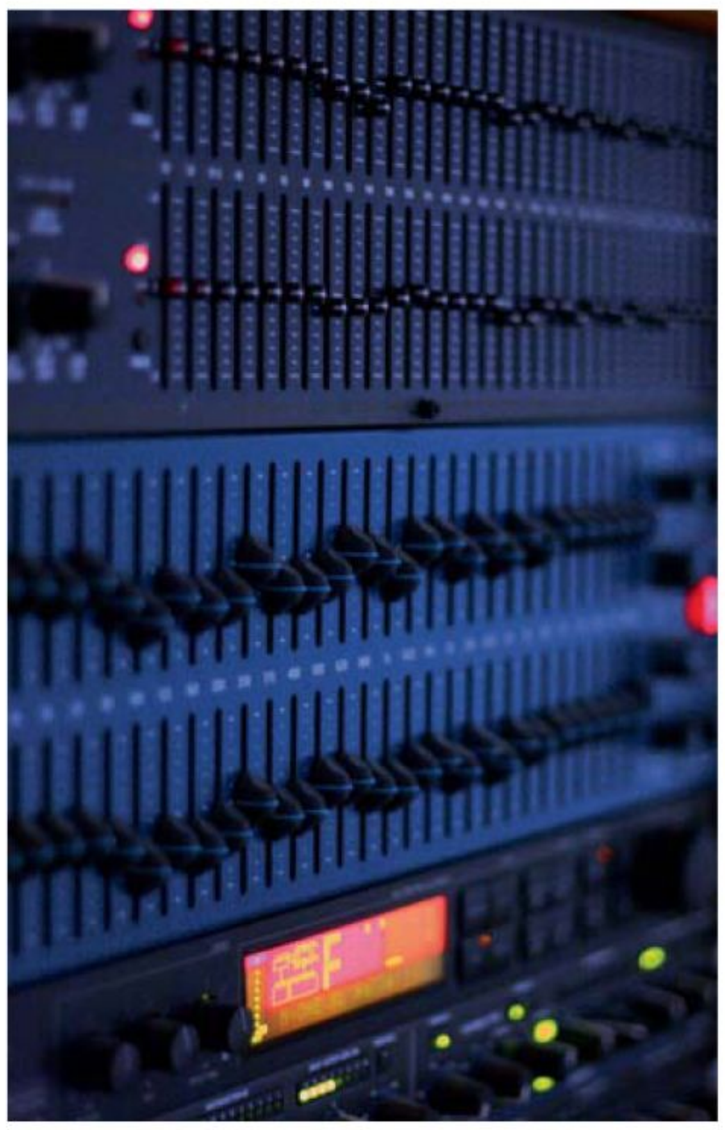
The sound frequency spectrum is typically recognised as ranging from around 16Hz, which is inaudibly low, up to 16 or even 20KHz, which is inaudibly high. Between these parameters there are six recognised groups of frequencies that producers and mixing engineers will often refer to help distinguish more clearly between the different ranges that make up the full spectrum. These are presented in the table to the left. Some of the descriptions will hopefully be familiar terms that you have either used yourself or heard of in music.

Now, to put this into some more perspective, look at the table on the following page, which shows where the 'magic' frequencies of some common instruments typically reside.

Range	Description	Effect
16 Hz - 60 Hz	Sub-Bass	Gives music a sense of power. Too much can create a muddy sound.
60 Hz - 250 Hz	Bass	Gives the music a full-bodied, fat sound. Too much can make the sound boomy.
250 Hz - 2 kHz	Low Mids	Contains the low content of most instruments.
2 kHz - 4 kHz	High Mids	Contains key speech recognition sounds. Too much can cause listener fatigue.
4 kHz - 6 kHz	Presence	Gives clarity and definition of vocals and most instruments.
6 kHz - 16 kHz	Brilliance	Controls top end clarity. Too much can cause sibilance.

WorldMags.net

Instrument	Magic Frequencies
Bass Guitar	Bottom 50-80Hz, Attack 700Hz, Snap 2.5KHz
Bass Drum	Bottom 80-100Hz, Hollowness 400Hz, Point 3-5KHz
Snare Drum	Fatness 120-240Hz, Point 900Hz, Crispness 5KHz, Snap 10KHz
Hi-hats, Cymbals	Clang 200Hz, Sparkle 8-10KHz
Piano	Fullness 80Hz, Presence 3-5KHz
Electric Guitar	Fullness 240-500Hz, Presence 1.5-2.5KHz
Voice	Fullness 120Hz, Boomy 240Hz, Presence 5KHz, Sibilance 4-7KHz, Air 10-15KHz



A well produced and professionally mixed track will almost certainly use the frequency spectrum to its full, making sure everything has clarity and definition as well as sounding rich and full. All the elements will fit together in a delicate yet definite manner and the mix will feel big and strong. A solid understanding of frequencies and how to manage them within a mix will allow us to do just that and over the coming months we will be looking into exactly how that can achieved. Armed with this knowledge we will be able to transform the sound of our electronic based performances making them not only completely unique but also sound unmistakably professional in every sense of the word.

Between this month and next I suggest that you take what has been discussed and put it to some use. Try listening to any sound (not only music) and see if you can hear how different frequencies are represented throughout life in general. For example, listen to a car door shut and think about the low, mid and high components that make up that sound. Listen to you favourite genre of music and try to isolate the different elements in the mix and how it all fits together like a puzzle to create the finished sound. All of this is valuable ear training that will stand you in good stead for what's to come in this series, and the best thing is that you can practise whenever and wherever you are. ●

Photo: Dan Prettejohn

Tom Derryman is a professional drummer and producer having recently graduated from BIMM Bristol as one of the most successful students in his year. Throughout his time studying, he has developed his own unique approach to playing drums, using electronic add-ons with an acoustic drum kit, thus allowing him to recreate digitally produced beats live. He has since gone on to sign to Ragga Jungle/ DnB label 'Run Tingz Recordings' under the alias 'Breakah', as a collaborative writer/ producer and live artist. Tom proudly endorses Roland UK and if you find any of the information in this column of particular interest and you would like to communicate directly with Tom, feel free to send him an email, check out his website or follow him on Twitter.

www.twitter.com/breakah_UK
http://bit.ly/breakahFB
www.runtingzrecordings.co.uk/artists.aspx
www.soundcloud.com/breakah
http://bit.ly/breakahYouTube
www.bimm.co.uk/case-study/tom-derryman

Northern Drum Centre

VISIT THE SPECIALISTS

• Sales
• Service
• Tuition
• Hire

MAIN DEALERS FOR MOST MAJOR BRANDS

01274 371271

87 Westgate,
Bradford, BD1 2RD

info@northerndrumcentre.com

www.northerndrumcentre.com

WorldMags.net

MAD, BAD AND DANGEROUS

Lloyd Ryan remembers an old friend, Phil Seamen

Words: Spike Webb

Renowned in the drumming community as the man who first taught Phil Collins, top session player and educator Lloyd Ryan also taught Derrick McKenzie of Jamiroquai and Status Quo's John Coghlan. He told me about an incident involving his old drummer pal and jazz icon Phil Seamen.

Drum City, Shaftsbury Avenue, winter 1971: It's a popular, well frequented drum store where many of London's top drummers stock up on drum sticks, spare skins, new skins, replacement fittings and whole brand new kits when the bank balance allows it. It's a busy afternoon with customers bustling about, looking at this, trying out that. Ivor Arbiter, the owner, is taking orders, putting sticks in bags and skins in cardboard boxes.

A man in a very old overcoat is hovering around the stand where all the drumsticks are on display, categorised by size and make in different shelf dividers. He picks up a pair, looks at them thoughtfully, and then slips them into his overcoat inside pocket. He hovers a little longer, whistles a bit, selects another pair and slips them inside his coat. He then saunters over to the drum kit displays, bumps into someone he knows and has a brief chat, which ends in a roar of laughter as the person takes their leave. After a short while he's back at the sticks stand, selecting another couple of pairs before engaging in conversation with someone else. Again, a joke or two is shared and he's back at the sticks once more. This goes on for some time and there's no shortage of people to chat with, as everyone seems to know and admire him. Dave, the shop manager, sees all this going on but says nothing.

Eventually, when it seems impossible for the gentleman in the old overcoat to fit in any more sticks, he takes his leave:

"Afternoon Dave! See you next week!"

He steps out into street, seemingly bent forwards due to the weight of his newly filled overcoat. Suddenly, there's a loud clatter of wood on concrete as forty or so drumsticks crash to the ground and begin rolling down Shaftsbury Avenue. The gentleman raises both arms into the air, looks up to the sky and cries out:

"I'm a drummer, today I'm 40 years of age and I can't believe it's raining drumsticks!"

The man in the old overcoat is Phil Seamen, one of London's top jazz drummers who will go on to be hailed as one of the best drummers of all time. He is also a heroin addict.

My thanks to top drummer and educator Lloyd Ryan, who told me about this incident that happened back in the days when he frequented that drum store on Shaftsbury Avenue. He also told me about the enduring friendship that he had with the legendary Phil Seamen and the night he heard he had died: "I used to listen to a radio series called *The Sounds of Jazz* – I'd even been on it a few times myself. One Sunday night I tuned in after getting back from a gig and they were talking about Phil Seamen who 'sadly passed away today'.

"I couldn't sleep that night. I was due to meet him the next day as we used to practise together on Monday mornings and somehow it just didn't seem real. Everyone knew about his problems with heroin, which was heart-breaking, as he was such a great player, but he was also such a larger-than-life character. It didn't seem possible that he was no longer with us. Ivor Arbiter at the drum store let him get away with the sticks because he had such respect for the guy and knew about his heroin habit. I can honestly say that, in my opinion, Phil Seamen is the greatest drummer this country has ever had."●

ABOUT SPIKE WEBB...

Drummer and author Spike Webb spent three years tracking down over 40 drummers including legends like Nick Mason (Pink Floyd) and Topper Headon (the Clash). He met them in cafes and bars to collect a mass of stories and create the ultimate drummers' anthology. Since the publication of *Mad, Bad and Dangerous*, Spike has continued on his adventures and interviewed some of the drummers live on film, meeting even more legends like Kenney Jones, Mel Gaynor and Derrick McKenzie. With so many world-class drummers coming on board, *Mad, Bad and Dangerous* is fast becoming the official voice of the boys at the back. Well, someone had to do it and about time, too…

Mad, Bad and Dangerous is available on order from *Drummer*, in bookstores and online at Amazon both as a paperback and Kindle ebook.

MBD is in association with Gridlock media and Jerome Marcus Consultancy.

www.mbd-online.co.uk

WorldMags.net

LIVE AND LOUD.
YOUR WORLDWIDE
LEADER IN DRUMS.

SAYRE BERMAN PHOTOGRAPHY

NE RODNEY HOWARD **BLAKE SHELTON** TRACY BROUSSARD **UMPHREYS MCGEE** KRIS MYERS **RIHANNA** MIKE REID
ONGSTRETH **SLIGHTLY STOOPID** RYAN MORAN **KAMELOT** CASEY GRILLO **PISTOL DAY PARADE** JASON HARTLESS
UZIER **LYNYRD SKYNYRD** MICHAEL CARTELLONE **MIKE STERN** DENNIS CHAMBERS **HINDER** CODY HANSON **GOVT**
Y GENE HOGLAN **STYX** TODD SUCHERMAN **DISTURBED** MIKE WENGREN **JOURNEY** OMAR HAKIM **311** CHAD SEXTO
ATER MIKE MANGINI **SHADOWS FALL** JASON BITTNER **THE VEER UNION** NEIL BEATON **HALESTORM** AREJAY HALE
DEATH PUNCH JEREMY SPENCER **P.O.D.** WUV **SCENCE** WIL HUNT **MY DARKEST DAYS** DOUG OLIVER
AY TREVOR STAFFORD **JUSTIN BEIBER** MELVIN **PAPA ROACH** TONY PALERMO **THE PRETTY RECKLESS** JA
NIFER LEDGER **MARC ANTHONY** JESSE CARA CHI MARUNDE **ANI DIFRANCO** TERRENCE HIGG
FRASIER MOORE **MOTLEY CRUE** TOM PERS CHAD SMITH **KISS** ERIC SINGER
DEEP PURPLE IAN PAICE **SAVING ABEL** STEV

Pearl®

WorldMags.net

UNLIMITED NOISE
FOR LIMITED BUDGETS

DARU JONES
JACK WHITE, THE RUFF PACK

FX

14"/16"/18" Swiss Thin Crash
18" Swiss Medium Crash
10" Swiss Splash
14" Swiss Flanger Crash

10"/14"/16" Swiss Hats
14" Swiss Flanger Stack

9"/10" Pure Bell

HAND CRAFTED SOUND
SWISS MADE QUALITY

PAISTE

WorldMags.net